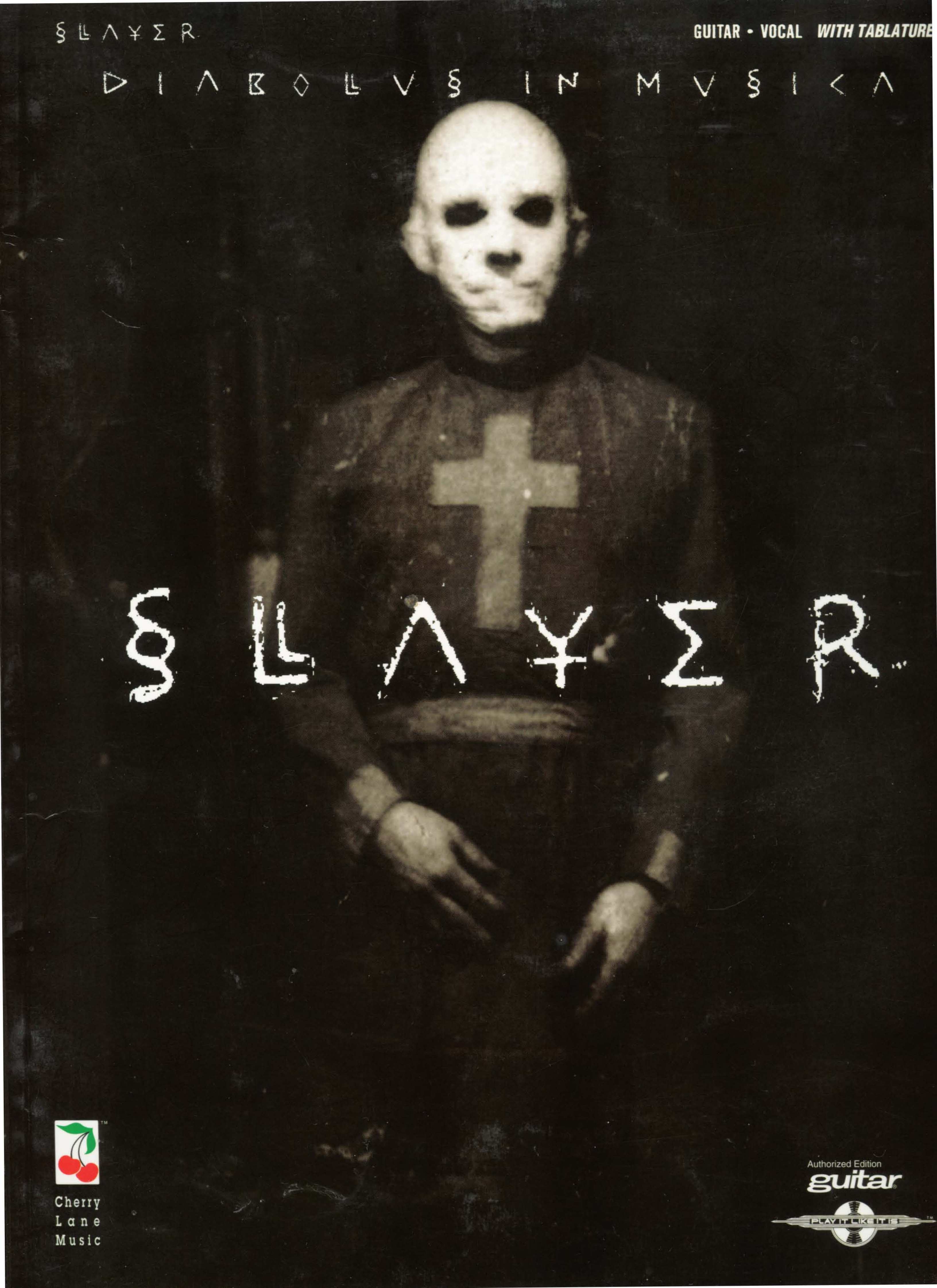
SLAYER

GUITAR • VOCAL *WITH TABLATURE*

# DIABOLUS IN MUSICA



# SLAYER

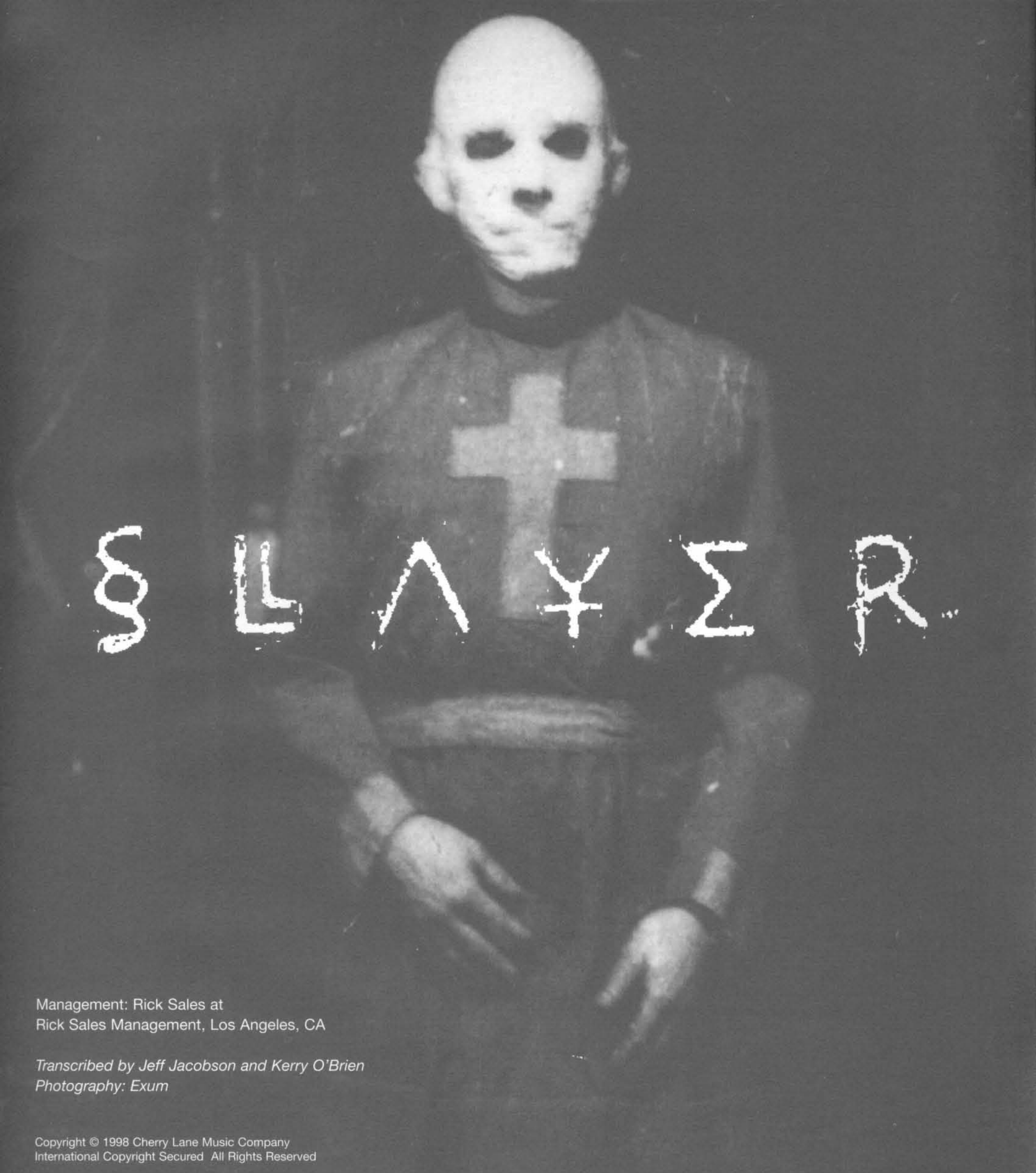
Cherry Lane Music

Authorized Edition guitar

PLAY IT LIKE IT IS

# DIABOLUS IN MUSICA

# SLAYER



Management: Rick Sales at
Rick Sales Management, Los Angeles, CA

*Transcribed by Jeff Jacobson and Kerry O'Brien*
*Photography: Exum*

Kerry King Paul Bostaph




**SLAYER**—Tom Araya (vocals and bass), Jeff Hanneman (guitar), Kerry King (guitar), and Paul Bostaph (drums), names that will live in infamy on the devil's short list of gnarly superstars—is back with *Diabolus In Musica*, another ballcrushing blast of confrontational *uber*-noise, their ninth seething, growling, thrashing record to date.

As the note-for-note transcriptions in this volume attest, *Diabolus In Musica* is Slayer's most visceral and evocative outing since 1990's *Seasons In The Abyss*, a scorching work that cleaves to the band's original principles of anvil-heaviness, yet still reaches out to looser and craftier musical terrain. Songs such as "Scrum" and "Death's Head" thunder with the red-hot brand of "Slayer" emblazoned on their bellies, while "Love To Hate" is a complex cadre of bits stitched crudely together featuring some prog-ish dual guitar figures to accompany King's manic soloing. Further, "Overt Enemy" is a stomping homage to Slayer forbears Black Sabbath. Above it all, the band remains faithful to its fascination with violent, socially skewed lyrics. *Diabolus In Musica* is the inimitable work of a singular band, the same band that laid down *Reign In Blood*, the recording that quickly became a blueprint for *all* neo-

## Jeff Hanneman

## Tom Araya



metal and a hair-raising apocalypse of noise. Today, over a decade since coming together, Slayer still musters a surfeit of five-chord power, enough to scare the bejesus out of music fans the world over.

"For whatever reason," guitarist King, the band's tattoo-strangled straight talker, says, "we don't give a damn about music today, about the concerns of tastes having changed and Slayer not." As the rock scene dances weakly from genre to genre like a maimed dog, Slayer remains the rock steady backbone of heaviness, warlords of their very own hyper-evil music empire, content to wait out the trends and whims of today's changeable modern rock and remain faithful to their own noise. As Hanneman says, "We believe in ourselves. We don't feel the need to change because everything and everyone else is."

"Given what the band's achieved without radio," adds Bostaph, "the fact that Slayer has put out gold records consistently is just a statement of its integrity and its instincts with zero compromise."

For Araya, every note on *Diabolus In Musica* counts. "Even after all this time together, this shit still matters to us. It's our livelihood. We want the band to stay crucial." With the book on Slayer far from closed, their wish is our command.


91562

# CONTENTS

# BITTER PEACE

Words and Music by
Jeff Hanneman





E5
dim.
N.C.
Fdbk.
Gtr. I
Gtr. II
Fdbk.
Fdbk. pitch: C♯
*Vol. knob swell
Faster ♩ = 188
E5
Gtr. II
F5
Play 3 times
Gtr. I
H
(cont. in slashes)
P.M.
E5
H
P.M.
sl.


E5 F5
H
P.M.
sl.
E5 F5VIII E5VII G5 F5VIII
(cont. in notation)
F5VIII E5VII D5 E5VII E5 F5
Double time feel
1st Verse
E5 N.C.
In - i - ti - ate blood purge,
Rhy. Fig. 1 (Gtrs. I & II)


G5 N.C.
F5
co - a - li - tion in mas - sa - cre.
P.M.
P.M.
E5 N.C.
Mech - a - nized high - tech,
P.M.
P.M.
P.M.
D5 E5
F5
whole - sale death in ef - fect.
(end Rhy. Fig. 1)
P.M.
sl.
w/Rhy. Fig. 1 (1st 6 bars only)
E5 N.C.
Mu - tu - al - ly as - sured, de - struc - tion


G5 N.C. F5 E5 N.C.
will oc - cur. Gen - o - cide, re - vise,
(end double time feel)
N.C.(G5) E5 F5
same pain through di - verse eyes.
Gtrs. I & II
P.M.
Half time feel
Chorus
N.C.
Can't stop the war - ring fac - tions. Can't stop the war -
ring fac - tions. Can't stop the war - ring fac - tions.
(end half time feel)


Double time feel
N.C.
E5
F5
Hos - tile from the start.
H
P.M.
sl.
N.C.
E5
F5
Al - ways war, al - ways
H
P.M.
sl.
N.C.
E5
F5
end - ing bit - ter peace.
H
P.M.
sl.
N.C.
sl.
P
P.M.


2nd Verse
w/Rhy. Fig. 1
E5 N.C.
G5 N.C.
F5
Not the last, third war, blood spilled for ev - er - more.
(end double time feel)
E5 N.C.
D5 E5
F5
Pa - tri - ot, hard line, lay siege till the end of time.
Half time feel
Pre-chorus
N.C.
F(♭5)
N.C.
No long - er kill your broth - er, just slaugh - ter
Gtrs. I & II
P.M.
G5 F5
N.C.
F(♭5)
one an - oth - er. Watch for the dead - ly oth - er,
N.C.
G5 F5
N.C.
E5 F5
Chorus
N.C.
this sib - ling is a fuck - er. Can't stop the war -
Rhy. Fig. 2


(end half time feel)
ring fac - tions. Can't stop the war - ring fac - tions.
P.M.
F♯5 G5 E5 F♯5 G5 B5
Glo - bal ten - sion starts ag - gres - sion, peace breaks out then
B♭5 F5 E5 F5VIII E5VII G5 F5VIII
Gtr. II
breeds con - tempt, un - rest!
(Gtr. II cont. in slashes)
(end Rhy. Fig. 2)
Gtr. I
H
P.M.


(cont. on lower staff)
F5VIII E5VII D5 E5VII E5 F5
sl.
Gtr. III
(Gtr. I)
H
P.M.
Double time feel
Guitar solo
N.C.
trem. pick
Rhy. Fig. 3 (Gtrs. I & II)
P.M.
P H P H P
G5
Full
B♭5
8va
(end Rhy. Fig. 3)



w/Rhy. Fig. 3
N.C.
8va
sl.
loco
P
G5
B♭5
N.C.
E5
F♯5
A.H.
Gtr. III
Gtr. IV
(Gtr. III out)
A.H. pitches: F♯
G♯
Gtrs. I & II
P.M.
Full
Rhy. Fig. 4


8va
(G♯5)
(B5)
Full
sl.
(end Rhy. Fig. 4)
P.M.
w/Rhy. Fig. 4
N.C.
loco
slack
trem. bar
(end double time feel)
F♯5
G5
Gtr. IV
Gtrs. I & II
(Gtr. II cont. in slashes)


E5
Gtr. II
8va
sl.
(Gtr. IV out)
H
P.M.
(cont. in notation)
F5
1/2
grad. bend
Half time feel
Bridge
N.C.
With - out a rea - son to fight,
Why face the hu - man ques - tion,
Rhy. Fig. 5 (Gtrs. I & II)


G♯5
a time to kill.
the need to hate?
(end Rhy. Fig. 5)
H
P.M.
w/Rhy. Fig. 5 (2¾ times)
N.C.
G♯5
Sick lust for skel - e - tal flesh, a taste for all de - cay.
Dead stare through cyn - i - cal eyes, a trust in on - ly pain.
N.C.
G♯5
En - ter the sol - dier blind, stalk - ing the face - less hunt.
Mur - der with - in the skin, en - grave the art of war.
1.
N.C.
There is no con - science in this world that can be reached for peace.
F5
N.C.
G5
B5
B♭5
Rhy. Fill 1 (Gtrs. I & II)
2.
N.C.
Be - come death's vile pa - rade, march on, em - brace the vi -


w/Rhy. Fill 1
F5
Chorus
w/Rhy. Fig. 2
N.C.
'lent mind.
Can't stop the war - ring fac - tions.
(end half time feel)
F♯5
G5
Can't stop the war - ring fac - tions. Glo - bal ten - sion
E5 F♯5 G5 B5 B♭5 F5
starts ag - gres - sion, peace breaks out then breeds con - tempt, un -
E5 F5
Play 3 times
(cont. in notation)
Gtr. II
rest!
(Sing 1st time only)
Gtr. I
H
P.M.
E5 F5 E5 G5 F5 F5 E5 F5
One cryp - tic rea - son for life... Mur - der!
Gtrs. I & II
sl.

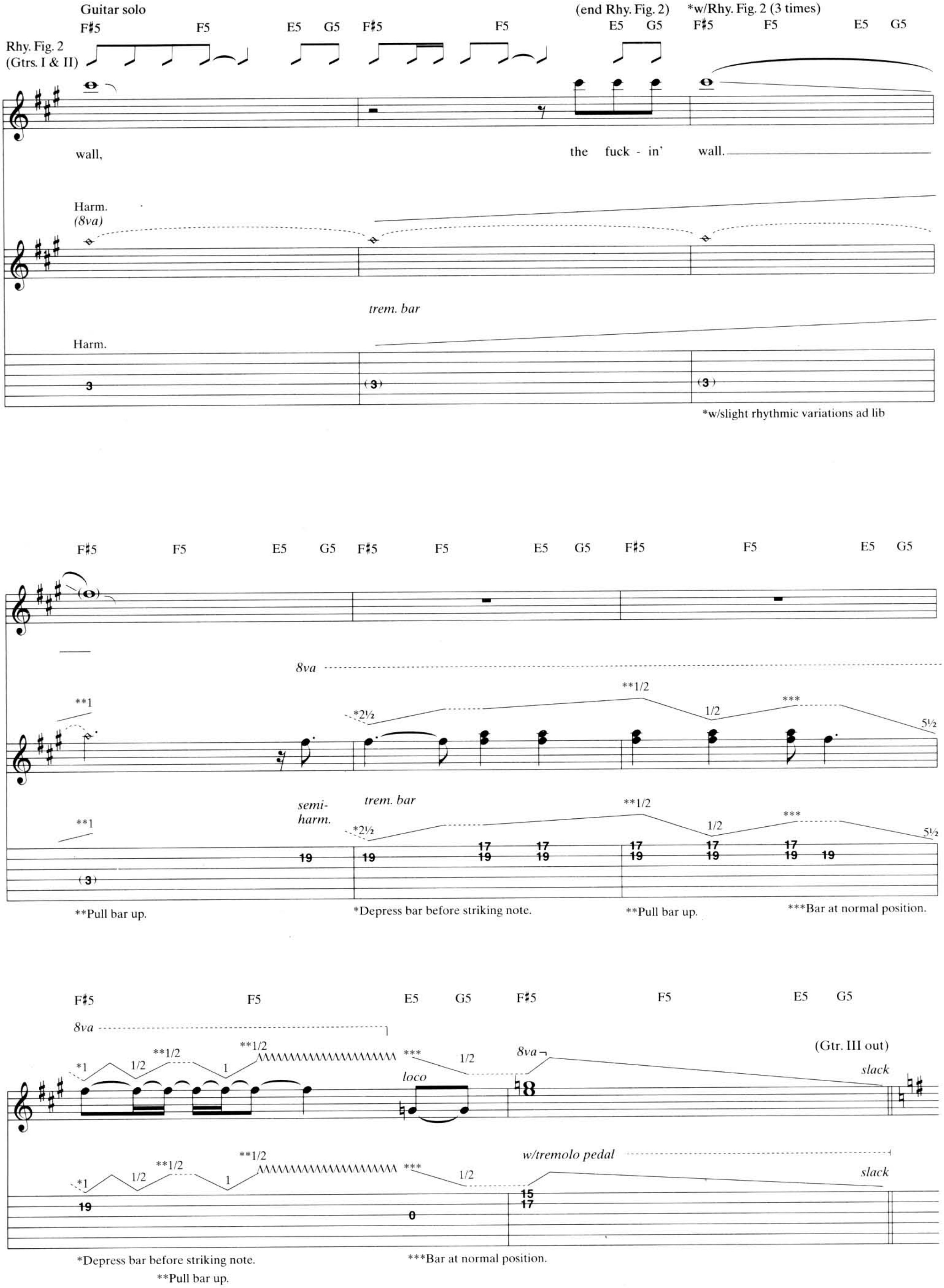
# DEATH'S HEAD

Words and Music by
Jeff Hanneman




Chorus
E5
N.C.
F5
fied.
world.
I'll wake the si -
Gtrs. I & II
G5
A♭5
G5
E5
N.C.
lence in you.
1.
2.
F5
G5
N.C.
I'll shoot the vi - 'lence through you.
'lence through you!
(cont. in slashes)
P.M.
Interlude I
Gtrs. I & II
E5
Gtr. III
sl.
dist. tone
w/wah as filter


A.H.
(15ma)
A.H.
A.H. pitch: F
Gtr. II
(Gtr. III)
A.H.
(15ma)
sl.
A.H.
A.H. pitch: C
Gtr. I
sl.
3rd Verse
w/Rhy. Fig. 1 (4 times)
N.C.
3. I can't re - mem - ber, yet some - one al - ways seems to die.
You're the rea - son why I be - came the cho - sen one.
I've got the right, God makes no sense.
I've got the right, I feel my back a - gainst the


Guitar solo
Rhy. Fig. 2
(Gtrs. I & II)
(end Rhy. Fig. 2)
*w/Rhy. Fig. 2 (3 times)
F♯5 F5 E5 G5
wall,
the fuck - in' wall.
Harm.
(8va)
trem. bar
*w/slight rhythmic variations ad lib
8va
semi-harm.
**Pull bar up.
*Depress bar before striking note.
***Bar at normal position.
loco
(Gtr. III out)
slack
w/tremolo pedal


Interlude II
G5
Gtrs. I & II
(Gtrs. I & II out)
(Play slashes 1st time only)
N.C.
Gtr. IV
clean tone
Gtrs. V & VI
dist. tone
*Tremolo pedal effect arr. for standard gtr. With one of gtr.'s vol. knobs set to zero, flick toggle switch to "on" position in 1/8 note triplet rhythm. Hammer on 1st time only; 2nd time pull off.
1.
2.
Gtrs. I & II
sl.
(Gtr. IV out)
(Gtrs. V & VI out)
4th Verse
w/Rhy. Fig. 1 (Gtr. I: 4 times; Gtr. II: 3½ times)
N.C.
4. Death's point - ed at your head, your mind's on the trig - ger, pull it.
Blud - geon bod - ies give up their mu - ted hor - ror sto - ry.
This is my rage, this is my rage. Death is your name, -


Slower ♩ = 112
Triplet feel
N.C.
you're facing your grave.
Gtr. II
Gtrs. I & II
Gtrs. I & II
8va
P.M.
*Gradual vol. knob swell
**Pluck stgs. behind nut w/L.H.
(w/variations ad lib on repeat)
Bridge
F♯5
C♯
C5
G♯5
I taste your tears,
Dressed in your blood,
8va
Rhy. Fig. 3
sl.
G5
E5
F5
B5
F♯5
C♯5
C5
C♯5
caress your face, I watch you lie
you wear it well, dy-ing be-cause
P.M.


2nd time Gtr. II substitute Rhy. Fill 1
w/Rhy. Fig. 3 (Gtr. I)
G♯5 B5 N.C. F♯5 C♯5 C5 G♯5
in - sane. Dy - ing for love,
I care. Your eyes are wide,
(end Rhy. Fig. 3)
Gtr. II
P.M.
sl.
G5 E5 F5 B5 F♯5 C♯5 C5 C♯5
pray - ing to die, I want what's in -
but you can - not see, rot - ting my lust
P.M.
1.
2.
G♯5 B5 N.C. G♯5 B5 N.C.
side you. a - way.
(cont. in slashes)
P.M.
sl.
*Hold note through 1st beat of repeat.
Rhy. Fill 1 (Gtr. II)
P.M.


Play 3 times
A5 G♯5 A5
pick slide (steady gliss.)
Gtrs. I & II
sl.
Gtr. III
(Gtr. III out)
w/wah as filter
*Beats 1 & 2 played by Gtr. I only; Gtr. II begins pick slide on beat 3.
Outro
N.C.
I'll shoot the vi - 'lence through you
P.M.
sl.
and wake the part that's dead.



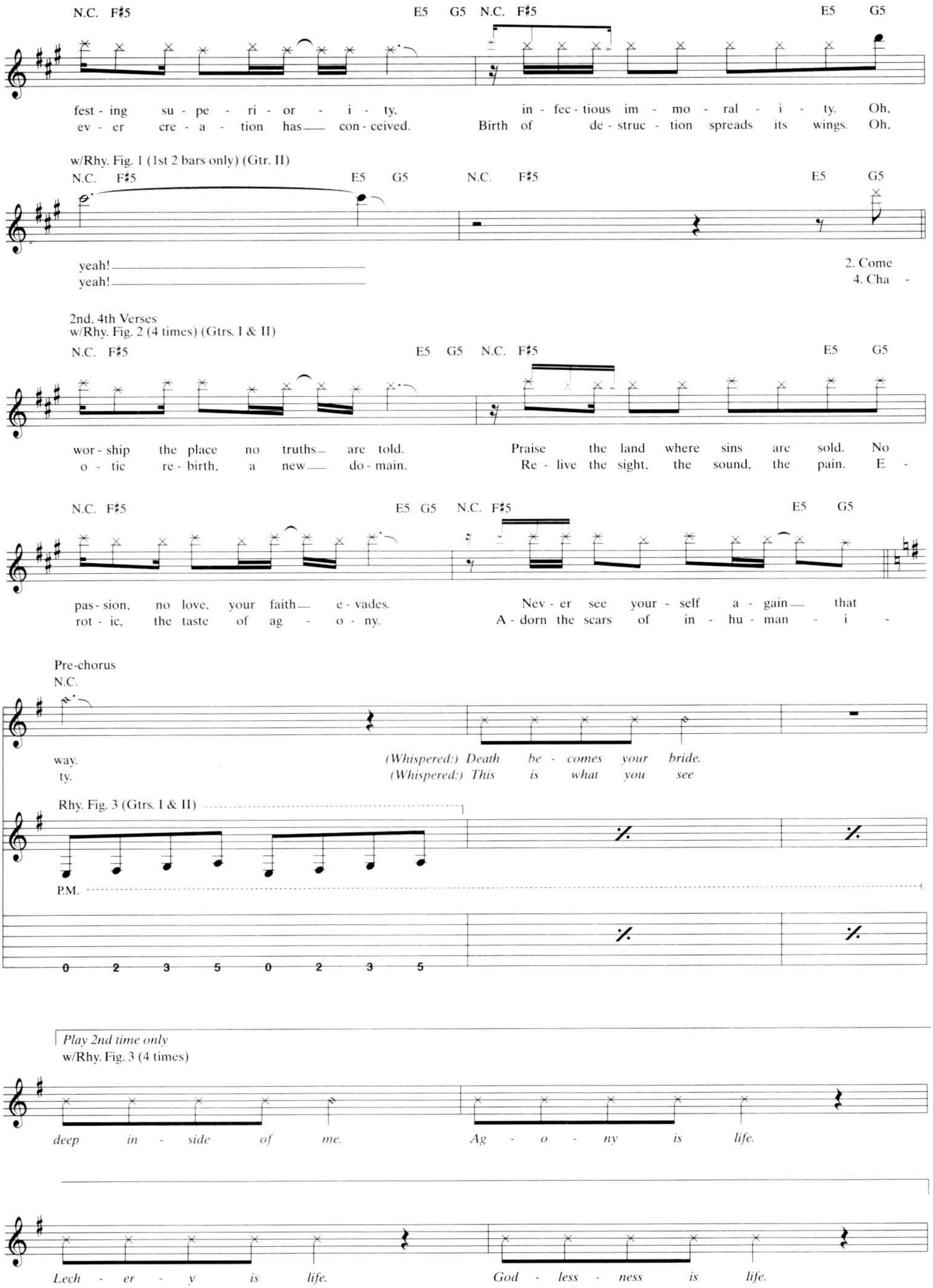

*P.M. refers to both gtrs.

# STAIN OF MIND

Words by Kerry King
Music by Jeff Hanneman



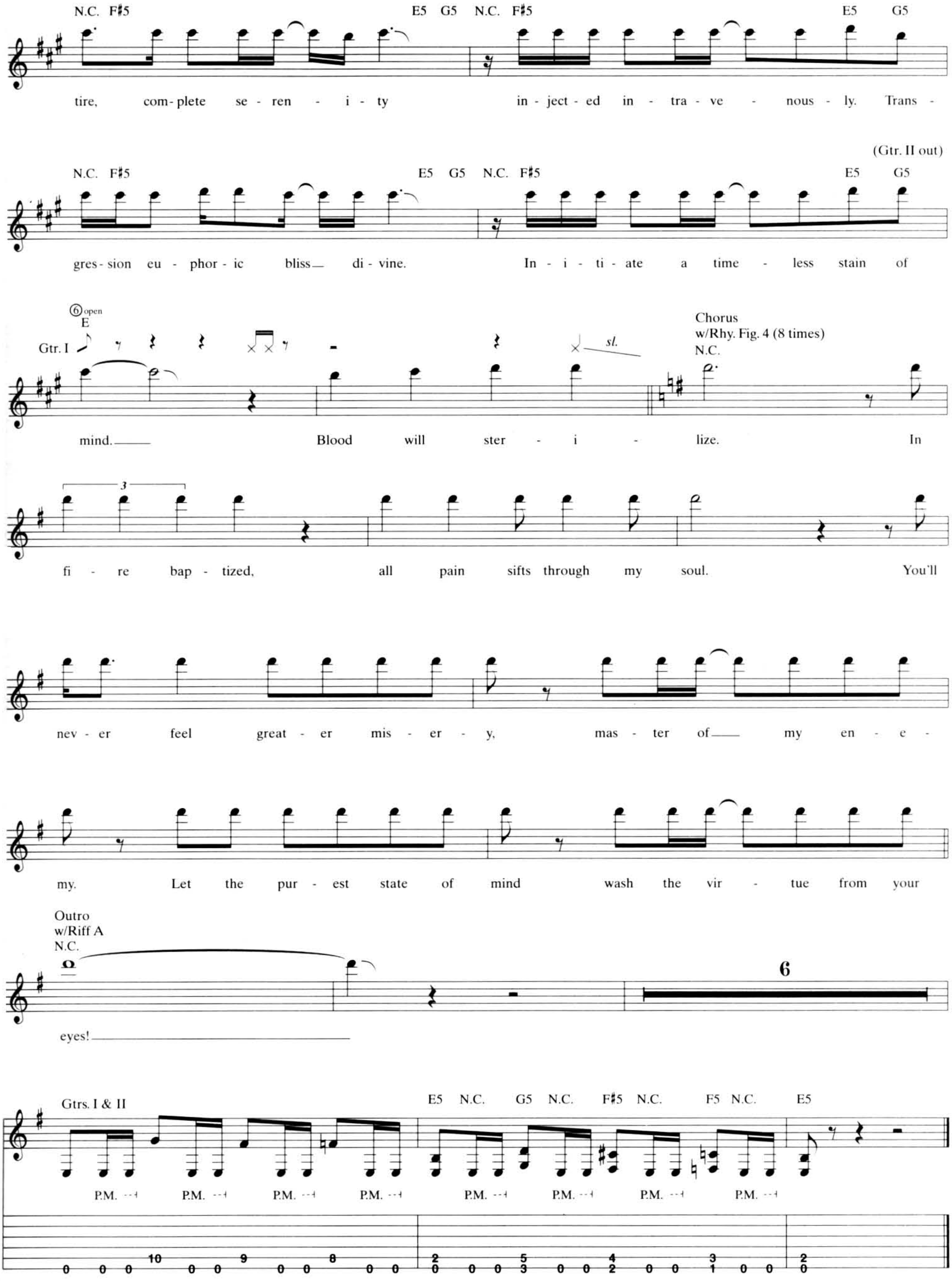

(cont. in slashes)
Rhy. Fig. 1A (Gtrs. I & II)
E5
G5
E5 G5
(end Rhy. Fig. 1A)
(cont. in notation)
E5 G5
1. I -
Rhy. Fig. 1 (Gtr. III)
(Gtr. III out)
(end Rhy. Fig. 1)
dist. tone
1st, 3rd Verses
N.C. F♯5
E5 G5
w/Rhy. Fig. 2 (Gtr. I: 5 times; Gtr. II: 3 times)
N.C. F♯5
E5 G5
mag - ine hu - man - i - ty's de - cline. Step in - side my stain of mind. In -
one the col - lec - tive u - ni - fies. Em - a - nate a faith - less shine. For -
Rhy. Fig. 2 (Gtrs. I & II)
P.M.


N.C. F♯5 E5 G5 N.C. F♯5 E5 G5
fest - ing su - pe - ri - or - i - ty, in - fec - tious im - mo - ral - i - ty. Oh,
ev - er cre - a - tion has con - ceived. Birth of de - struc - tion spreads its wings. Oh,
w/Rhy. Fig. 1 (1st 2 bars only) (Gtr. II)
N.C. F♯5 E5 G5 N.C. F♯5 E5 G5
yeah!
yeah!
2. Come
4. Cha -
2nd, 4th Verses
w/Rhy. Fig. 2 (4 times) (Gtrs. I & II)
N.C. F♯5 E5 G5 N.C. F♯5 E5 G5
wor - ship the place no truths are told. Praise the land where sins are sold. No
o - tic re - birth, a new do - main. Re - live the sight, the sound, the pain. E -
N.C. F♯5 E5 G5 N.C. F♯5 E5 G5
pas - sion, no love, your faith e - vades. Nev - er see your - self a - gain that
rot - ic, the taste of ag - o - ny. A - dorn the scars of in - hu - man - i -
Pre-chorus
N.C.
way. (Whispered:) Death be - comes your bride.
ty. (Whispered:) This is what you see
Rhy. Fig. 3 (Gtrs. I & II)
P.M.
0 2 3 5 0 2 3 5
Play 2nd time only
w/Rhy. Fig. 3 (4 times)
deep in - side of me. Ag - o - ny is life.
Lech - er - y is life. God - less - ness is life.


Chorus
N.C.
Life - less - ness in - vades your eyes.
Pur - ga tor - y mag - ni - fied.
In
Gtrs. I & II
Rhy. Fig. 4
P.M.
w/Rhy. Fig. 4 (7 times)
fi - re bap - tized, all pain sifts through my
soul. You'll nev - er feel great - er mis - er -
y, mas - ter of my en - e - my. Let the pur - est state of
1.
w/Rhy. Figs. 1 & 1A
N.C. F♯5 E5 G5
mind wash the vir - tue from your eyes.
N.C. F♯5 E5 G5 N.C. F♯5 E5 G5
3. As

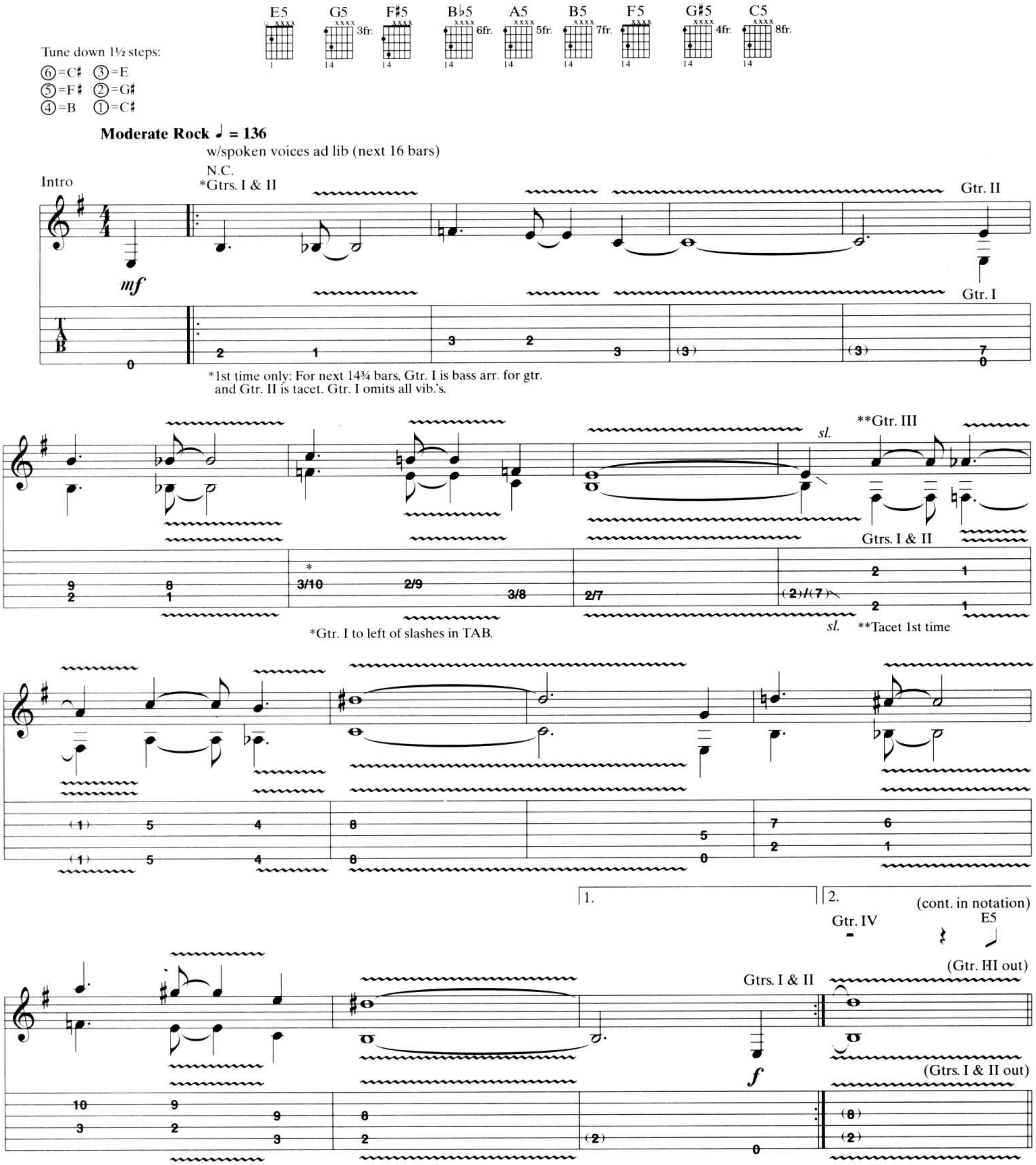

2.
Guitar solo
w/Rhy. Fig. 5 (8 times)
N.C. B5
C5 G♯5
mind wash the vir - tue from your eyes.
8va
Gtr. IV
dist. tone
w/wah as filter
sl.
Full
hold bend
1/2
loco
P P
*Semi-harm.
Rhy. Fig. 5 (Gtrs. I & II)


Freely
w/random fdbk. (Gtr. I)
(Gtr. II out)
N.C. B5
C5 G♯5
N.C. B5
C5 G♯5
N.C. B5
C5 G♯5
N.C.
8va
sl.
trem. bar
semi-harm.
*Pull bar up.
A tempo
E5
G5
E5
G5
Gtrs. I & II
5. En -
Gtr. IV
loco
(Gtr. IV out)
trem. bar
trem. bar
pick slide
Gtr. III
(Gtr. III out)
5th Verse
w/Rhy. Fig. 2 (8 times)
N.C. F♯5
E5 G5 N.C. F♯5
E5 G5
tic - ing ma - lev - o - lence — al - lures. Bas - tard - ize the clean and pure. Sal -
N.C. F♯5
E5 G5 N.C. F♯5
E5 G5
va - tion for - ev - er cru - ci - fied. I choose the oth - er side, — oh yeah. En -


N.C. F♯5 E5 G5 N.C. F♯5 E5 G5
tire, com-plete se-ren-i-ty in-ject-ed in-tra-ve-nous-ly. Trans-
(Gtr. II out)
N.C. F♯5 E5 G5 N.C. F♯5 E5 G5
gres-sion eu-phor-ic bliss divine. In-i-ti-ate a time-less stain of
⑥ open
E
Gtr. I
sl.
Chorus
w/Rhy. Fig. 4 (8 times)
N.C.
mind. Blood will ster-i-lize. In
fi-re bap-tized, all pain sifts through my soul. You'll
nev-er feel great-er mis-er-y, mas-ter of my en-e-
my. Let the pur-est state of mind wash the vir-tue from your
Outro
w/Riff A
N.C.
eyes!
6
Gtrs. I & II
E5 N.C. G5 N.C. F♯5 N.C. F5 N.C. E5
P.M.

# OVERT ENEMY

Words and Music by
Jeff Hanneman




Half time feel
N.C.
Rhy. Fig. 1 (Gtr. IV)
B♭5 A5
2nd time w/Fill 1
N.C.
P.M.
1.
B♭5
(end Rhy. Fig. 1)
2.
Gtrs. I & II
E5
I
Rhy. Fill 1
(Gtr. IV out)
1st Verse
Rhy. Fig. 2 (Gtrs. I & II)
G5 F♯5 E5 B♭5 A5 E5 G5 F♯5 E5
breach your life, in - doc - tri - nate. Po - lice your thoughts, ask
B♭5 A5 E5 G5 F♯5 E5 B♭5 A5 G5
(end Rhy. Fig. 2)
why I hate. I lose con - trol when I see your
Fill 1 (Gtrs. I & II)
(cont. in slashes)
P.M.


Gtrs. I & II
E5
P.M.
w/Rhy. Fig. 2
G5 F♯5 E5
face. A - bus - ing pow - er, I
B♭5 A5 E5 G5 F♯5 E5 B♭5 A5 E5
in - fil - trate. Con - tin - ue lies, then mas - tur - bate. I
Rhy. Fill 2
G5 F♯5 E5 B♭5 A5 G5
Gtrs. I & II
E5
P.M.
walk the line, I'll do no time. I
w/Rhy. Fig. 2
G5 F♯5 E5 B♭5 A5 E5 G5 F♯5 E5
hate your church, I'll burn your state. A bleed - ing heart, a
B♭5 A5 E5 G5 F♯5 E5 B♭5 A5 G5
seal of fate. There is no crime with - in my mind.
Rhy. Fill 3
Gtrs. I & II
E5
P.M.
(end Rhy. Fill 3)
G5
Chorus
Rhy. Fig. 3
B5 B♭5 G5 B5 F5 E5
(end Rhy. Fig. 3)
I'll sell your life and preach your death,
w/Rhy. Fig. 3 (2 times)
B5 B♭5 G5 B5 F5 E5 B5 B♭5 G5
a wick - ed plan born of con - tempt. Bleed - ing my i - de -

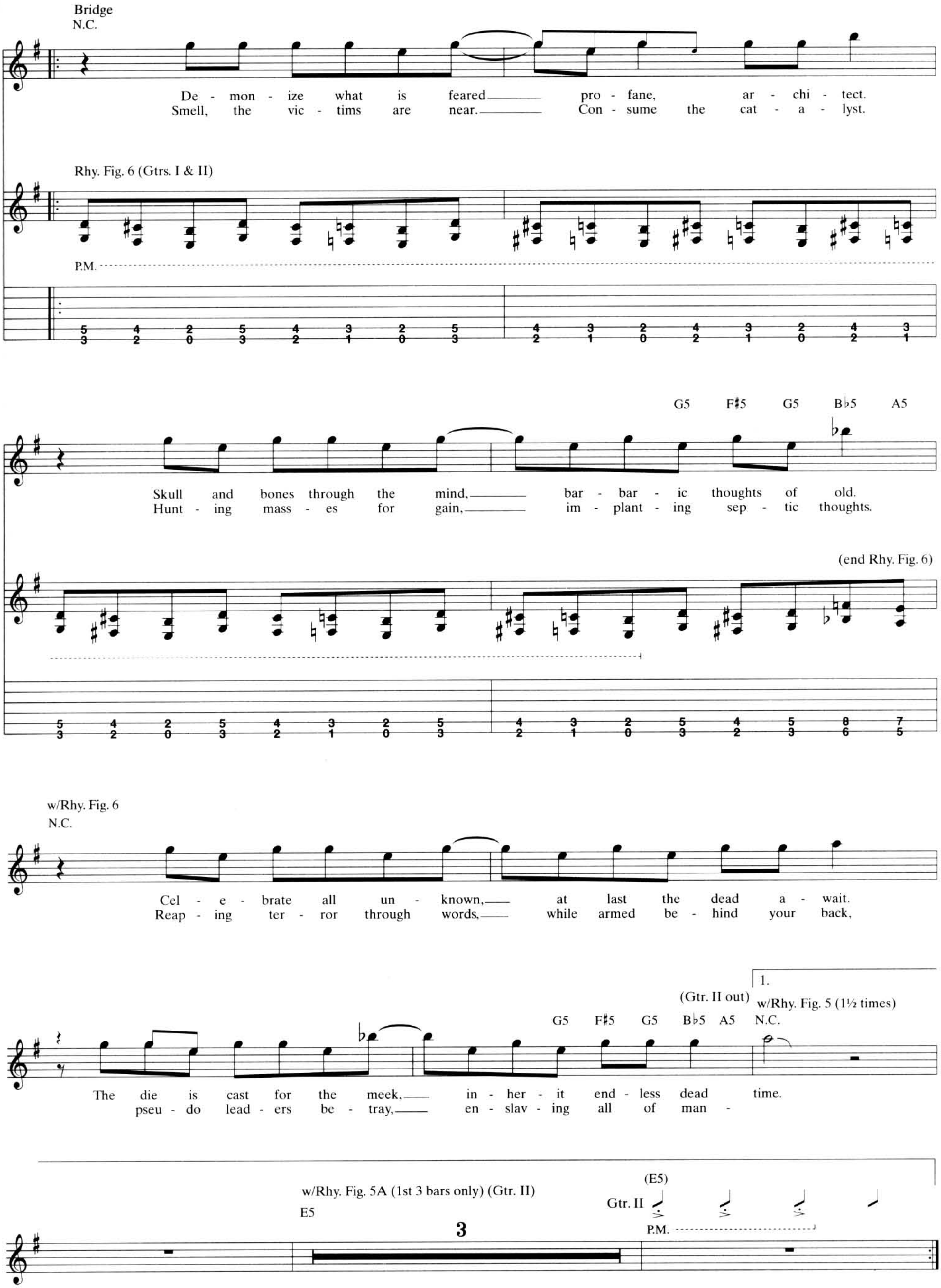

Guitar solo I
(end Rhy. Fig. 4)
Rhy. Fig. 4 (Gtrs. I & II)
B5 F5 E5 F♯5 F5 A5 G♯5 C5
ol - o - gy through pain.
Gtr. III
w/wah as filter
trem. pick
w/Rhy. Fig. 4 (2 times)
Gtrs. I & II
P.M.

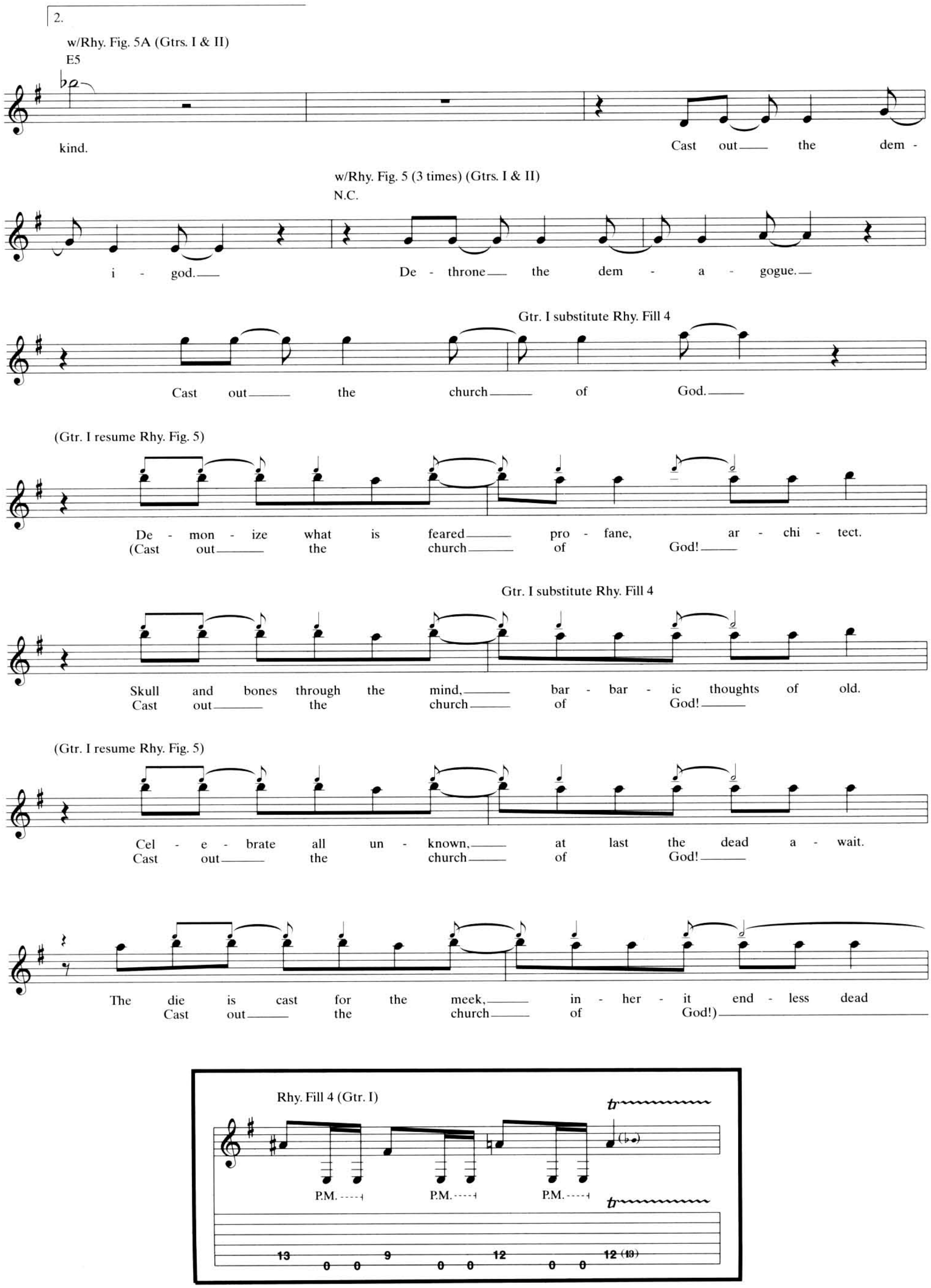

2nd Verse
w/Rhy. Fig. 2
G5 F♯5 E5
Au - da - cious plans I
A.H.
(8va)
(Gtr. III out)
sl.
(16) 13 14 13 14 13 16 13 15 15
14 (14)
B♭5 A5 E5 G5 F♯5 E5 B♭5 A5 E5
cal - cu - late, a new world view I'll re - in - state. Don't
w/Rhy. Fill 2
G5 F♯5 E5 B♭5 A5 G5 E5
cross my path or I'll see you burn. You'll
w/Rhy. Fig. 2
G5 F♯5 E5 B♭5 A5 E5 G5 F♯5 E5
meet your end, find death a - lone. No grave to mark the
B♭5 A5 E5 G5 F♯5 E5 B♭5 A5 G5
seeds you've sown. You've pushed too far, my se - crets I de -
w/Rhy. Fill 3
Chorus
w/Rhy. Fig. 3 (3 times)
E5 G5 B5 B♭5 G5 B5 F5 E5
fend. I'll sell your life and preach your death,
B5 B♭5 G5 B5 F5 E5 B5 B♭5 G5
a wick - ed plan born of con - tempt. Bleed - ing my i - de -


Guitar solo II
w/Rhy. Fig. 4 (3 times)
B5
F5
E5
F♯5
F5
ol - o - gy
through
pain.
*Gtr. III
sl.
P.M.
*Wah off
A5
G♯5
C5
F♯5
F5
H H P P H P P H H P sl.
A5
G♯5
C5
F♯5
F5
A5
G♯5
C5
Full
grad. bend
(Gtr. I cont. in notation)
E5
F5
Gtrs. I & II
P.M.
8va
w/wah as filter
grad. bend



E5
Gtr. II
(Gtr. II out)
*8va
2½
Gtr. III
sl.
(Gtr. III out)
N.C.
Gtr. IV
Rhy. Fig. 5
(Gtr. I)
P.M.
*Refers Gtr. III only.
(end Rhy. Fig. 5)
tr
Rhy. Fig. 5A (Gtr. II)
(cont. in notation)
(end Rhy. Fig. 5A)


Bridge
N.C.
De - mon - ize what is feared pro - fane, ar - chi - tect.
Smell, the vic - tims are near. Con - sume the cat - a - lyst.
Rhy. Fig. 6 (Gtrs. I & II)
P.M.
G5 F♯5 G5 B♭5 A5
Skull and bones through the mind, bar - bar - ic thoughts of old.
Hunt - ing mass - es for gain, im - plant - ing sep - tic thoughts.
(end Rhy. Fig. 6)
w/Rhy. Fig. 6
N.C.
Cel - e - brate all un - known, at last the dead a - wait.
Reap - ing ter - ror through words, while armed be - hind your back,
(Gtr. II out)
1.
w/Rhy. Fig. 5 (1½ times)
G5 F♯5 G5 B♭5 A5 N.C.
The die is cast for the meek, in - her - it end - less dead time.
pseu - do lead - ers be - tray, en - slav - ing all of man -
w/Rhy. Fig. 5A (1st 3 bars only) (Gtr. II)
E5
3
(E5)
Gtr. II
P.M.

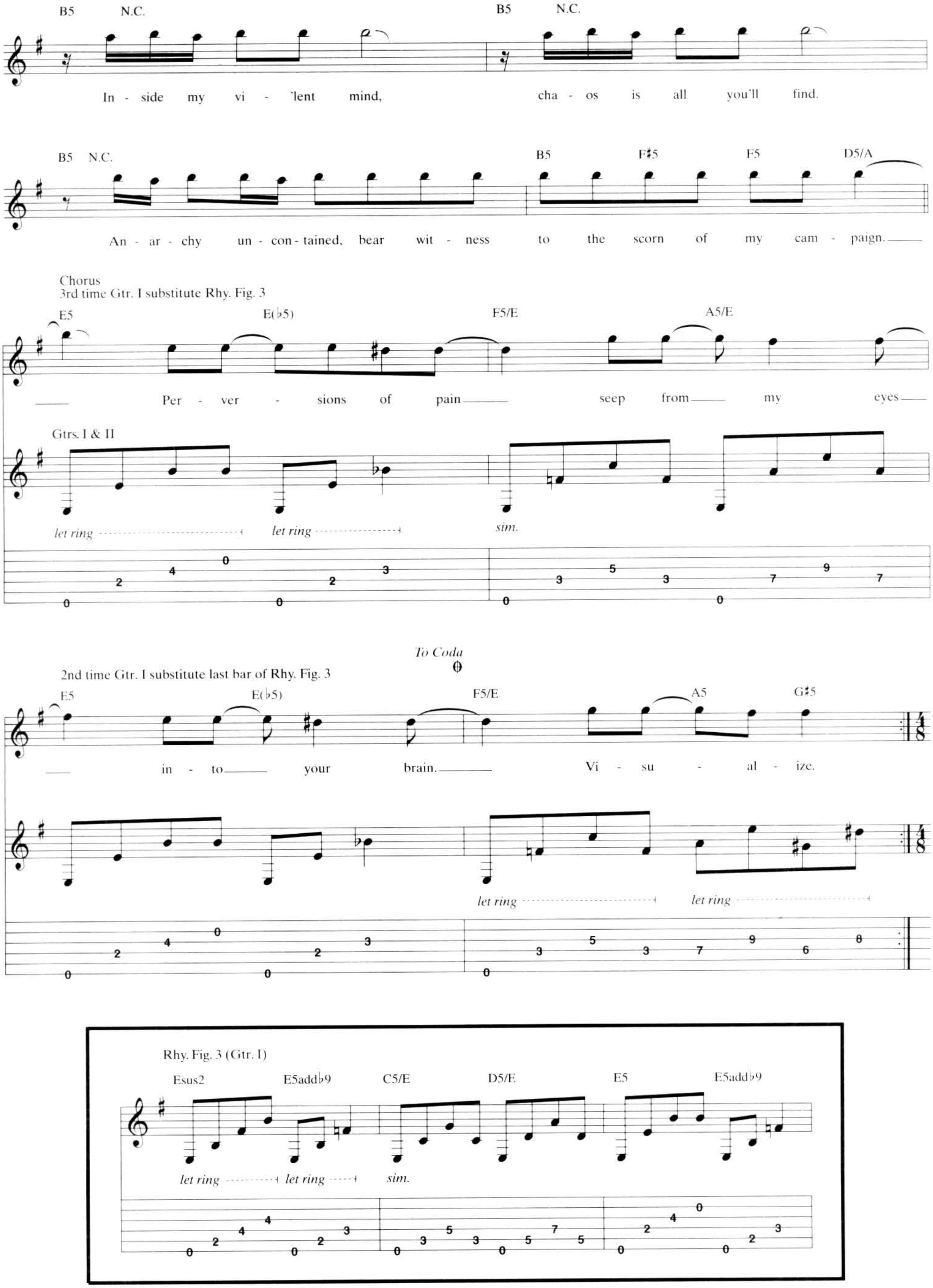

2.
w/Rhy. Fig. 5A (Gtrs. I & II)
E5
kind.
Cast out the dem -
w/Rhy. Fig. 5 (3 times) (Gtrs. I & II)
N.C.
i - god.
De - throne the dem - a - gogue.
Gtr. I substitute Rhy. Fill 4
Cast out the church of God.
(Gtr. I resume Rhy. Fig. 5)
De - mon - ize what is feared pro - fane, ar - chi - tect.
(Cast out the church of God!
Gtr. I substitute Rhy. Fill 4
Skull and bones through the mind, bar - bar - ic thoughts of old.
Cast out the church of God!
(Gtr. I resume Rhy. Fig. 5)
Cel - e - brate all un - known, at last the dead a - wait.
Cast out the church of God!
The die is cast for the meek, in - her - it end - less dead
Cast out the church of God!)
Rhy. Fill 4 (Gtr. I)
P.M.
P.M.
P.M.
tr
13 0 0 9 0 0 12 0 0 12 (13)


E5
N.C.
time!
Gtrs. I & II
P.M.
Gtr. IV
E5
(Gtrs. I & II out)
Half time feel
w/Rhy. Fig. 1 (1¾ times) (Gtr. IV)
2nd time w/pick scrapes ad lib (Gtr. II)
N.C.
B♭5 A5
N.C.
1.
B♭5
2.
w/Rhy. Fill 1
Gtrs. I & II
(Gtr. IV out)
E5
3rd Verse
w/Rhy. Fig. 2
G5 F♯5 E5 B♭5 A5 E5
I com - mand your life and I don't care. Let
G5 F♯5 E5 B♭5 A5 E5 G5 F♯5 E5
bul - lets rain from ev - 'ry - where. No su - i - cide will
(E5)
Gtrs. I & II
P.M.
B♭5 A5 E5
save you from your - self!

# PERVERSIONS OF PAIN

Words by Kerry King
Music by Jeff Hanneman



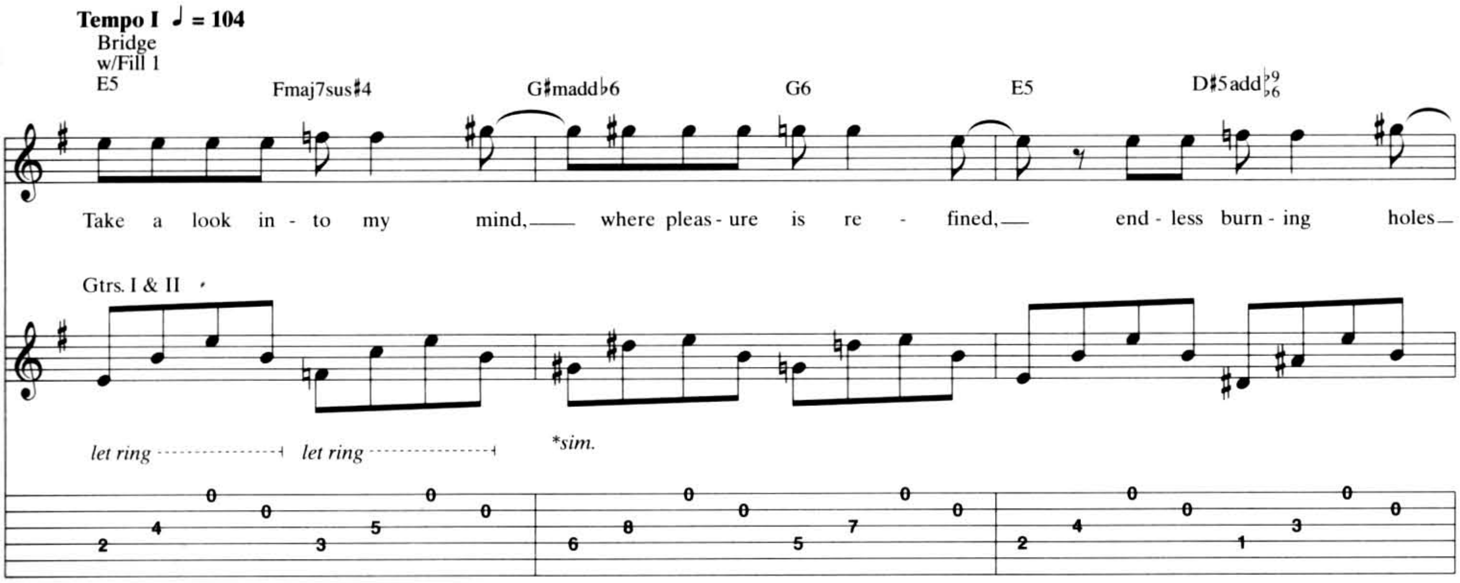

B5 N.C. B5 N.C.
In - side my vi - 'lent mind, cha - os is all you'll find.
B5 N.C. B5 F♯5 F5 D5/A
An - ar - chy un - con - tained, bear wit - ness to the scorn of my cam - paign.
Chorus
3rd time Gtr. I substitute Rhy. Fig. 3
E5 E(♭5) F5/E A5/E
Per - ver - sions of pain seep from my eyes
Gtrs. I & II
let ring
let ring
sim.
To Coda
2nd time Gtr. I substitute last bar of Rhy. Fig. 3
E5 E(♭5) F5/E A5 G♯5
in - to your brain. Vi - su - al - ize.
let ring
let ring
Rhy. Fig. 3 (Gtr. I)
Esus2 E5add♭9 C5/E D5/E E5 E5add♭9
let ring
let ring
sim.



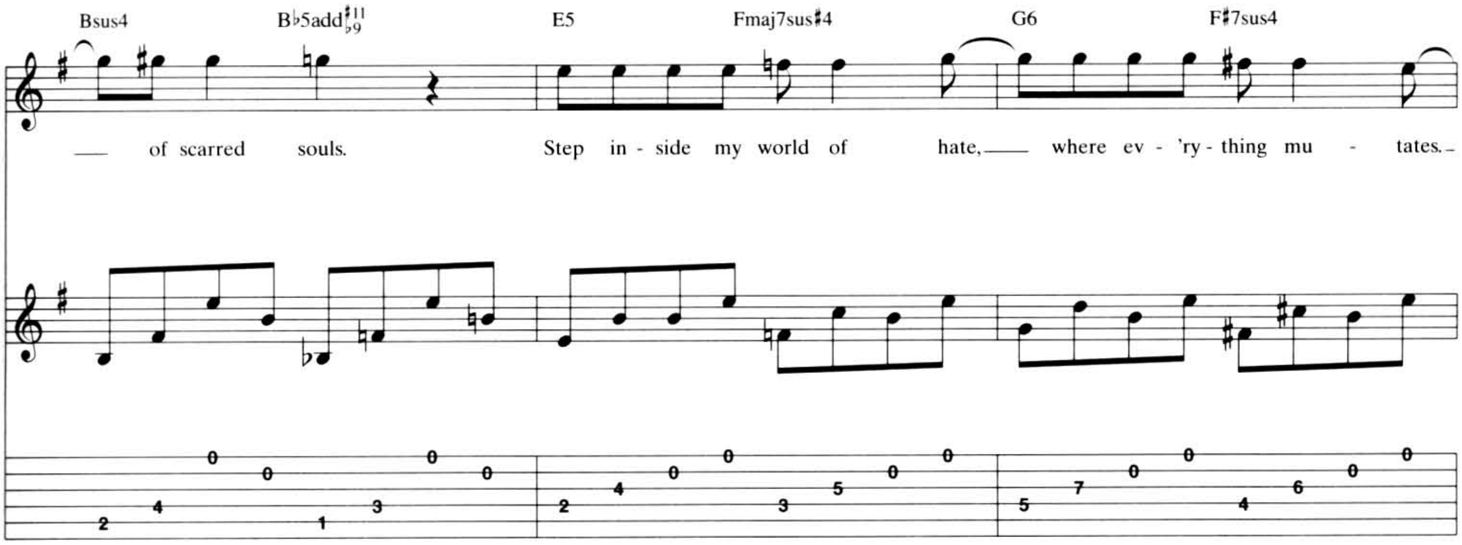
(♪=♪) N.C.
Gtr. I
Gtr. II
*P.M.
P.M.
*P.M. refers to both gtrs. (next 12 bars).
Gtrs. I & II
(Both gtrs. cont. in slashes)
Twice as fast ♩ = 208
E5
G5 F♯5
Gtrs. I & II
Rhy. Fig. 2 (Gtr. III)
F♯5 F5
D♯5/A♯ D5/A

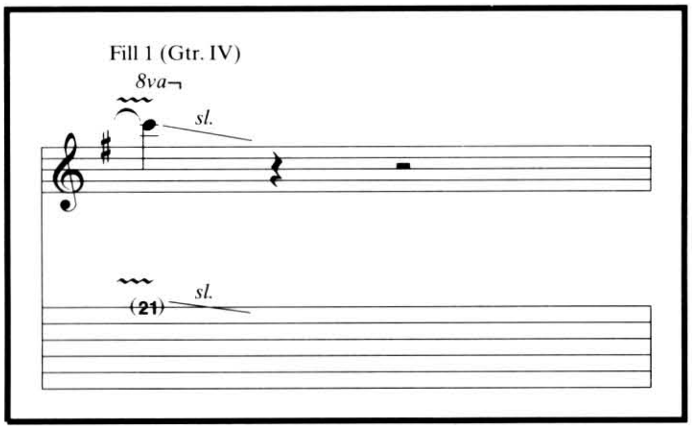

C♯5/G♯
(Gtrs. I & II out)
G5 F♯5 N.C.
P.M.
P.M.
F♯5 F5 N.C.
(end Rhy. Fig. 2)
Gtrs. I & II
D♯5/A♯ D5/A
P.M.
P.M.
C♯5/G♯
G5 F♯5
P.M.
P.M.
F♯5 F5
F♯5 F5
G5 F♯5
Rhy. Fill 1
P.M.
P.M.


Double time feel
Guitar solo
*w/Rhy. Fig. 2
E5
8va
G5 F♯5 N.C.
F♯5 F5 N.C.
A.H.
Full
Gtr. IV
w/wah as filter
A.H. pitch: C
*All rhythm gtr. parts are played by Gtrs. I & II (next 16 bars only).
**Harmonic sounds 15ma.
F♯5 F5 N.C.
loco
D♯5/A♯ D5/A
C♯5/G N.C.
trem. pick
w/Rhy. Fill 1
w/Rhy. Fig. 2
G5 F♯5
E5
sl.
D♯5/A♯ D5/A C♯5/G♯ N.C.
(end double time feel)
(cont. in Fill 2)


Tempo I ♩ = 104
Bridge
w/Fill 1
E5
Fmaj7sus♯4
G♯madd♭6
G6
E5
D♯5add♭9♭6
Take a look in - to my mind, where pleas - ure is re - fined, end - less burn - ing holes
Gtrs. I & II
let ring
let ring
*sim.

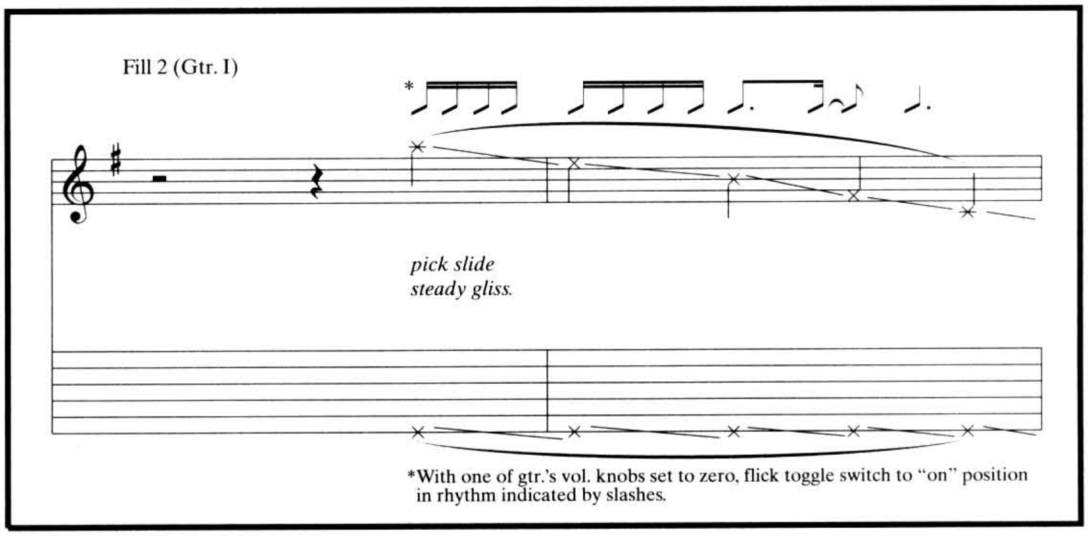
*Next 7 bars

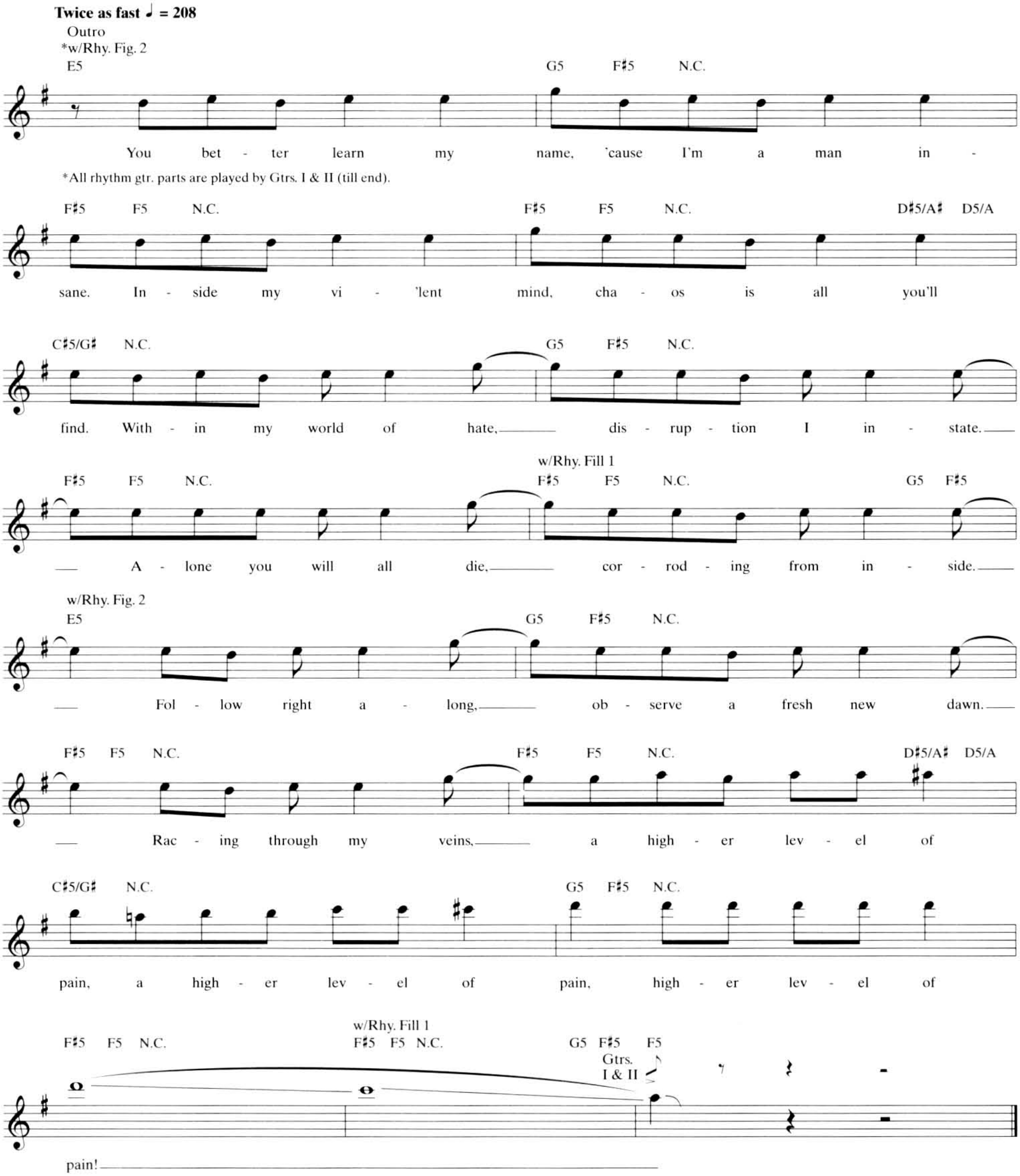

Bsus4
B♭5add♯11♭9
E5
Fmaj7sus♯4
G6
F♯7sus4
of scarred souls. Step in - side my world of hate, where ev - 'ry - thing mu - tates.


Fill 1 (Gtr. IV)
8va
sl.
(21)
sl.


E5
D♯5add♭9♭6
Bsus4
B♭5add♯11♭9
Your sens - es un - der siege, in - gest the vir - tues I feed.
D.S. al Coda
B5
G
B5/F♯
B♭5/F
F♯5
F5
D5/A
Coda
F5/E
A5
G♯5
E5VII
Gtr. I
sl.
(Gtr. I out)
Vi - su - al - ize.
Gtrs. I & II
(Gtr. I cont. in slashes)
(Gtr. II out)
Gtr. III
let ring
P.M.


N.C.
A.H.
(15ma)
w/Fill 2
(Gtr. III out)
Rhy. Fig. 4 (Gtrs. I & II)
P.M.
let ring
A.H.
A.H. pitch: D
(end Rhy. Fig. 4)
G♯5
B♭5/F
D5/A
w/Rhy. Fig.4 (Gtr. II)
N.C.
Gtr. I
Gtrs. I & II
F5


Fill 2 (Gtr. I)
pick slide
steady gliss.
*With one of gtr.'s vol. knobs set to zero, flick toggle switch to "on" position in rhythm indicated by slashes.




*Additional Lyrics*

2. Within my world of hate, disruption I instate.
   Malicious entity, defile and desecrate humanity.
   Alone they all will die, corroding from inside,
   With no one left to save them as I'm dancing on their fucking graves. *(To Chorus)*

3. A higher level of pain is racing through my veins.
   There's nothing more intense than mental misery that I dispense.
   So follow right along. Observe a fresh new dawn
   Of super sensation, my realm of torture stimulation. *(To Chorus)*

# LOVE TO HATE

Words by Kerry King and Jeff Hanneman
Music by Jeff Hanneman




Em7 N.C. B5 B♭5 A5 Em7 N.C. B5 B♭5 A5
Taunt-ing death sounds ca-dav-ers in pain. Judg-ing my soul, I'm not his son.
Chorus
Em7 N.C. B5 B♭5 A5 F♯5 E5 G5 B♭5 A5
Scream-ing God's name, I want some more. You love to hate me,
Gtrs. II & III
P.M.
sl.
2nd time to Coda I;
3rd time to Coda II
F♯5 E5 G5 B♭5 A5 F♯5 E5 G5 B♭5 A5
but you won't kill me. Su-i-cid-al surge, de-
2nd Verse
w/Rhy. Fig. 1 (8 times)
F♯5 E5 G5 B♭5 A5 Em7 N.C. B5 B♭5 A5
sen-si-tize the world. 2. Take what I want, pri-mor-di-al ground. Hu-


Em7 N.C. B5 B♭5 A5 Em7 N.C. B5 B♭5 A5
man - i - ty bleeds from in - side my veins. Los - ing all grasp, an e - vil so old.
Em7 N.C. B5 B♭5 A5 Em7 N.C. B5 B♭5 A5
Ven - geance it breeds, driv - ing you in - sane.— Ex - haust all will, hang - ing by the neck.
Em7 N.C. B5 B♭5 A5 Em7 N.C. B5 B♭5 A5
An - guish with - in, let it blind the eyes. "Bet - ter off dead" is your e - pi - taph.
Em7 N.C. B5 B♭5 A5 E5
Gtrs. II & III
Ap - a - thy feeds the hu - man de - mise.
Gtr. I
P.M.
D.S. al Coda I


Guitar solo
Coda I
F♯5 E5 G5 B♭5 A5 F♯5 E5 G5 B♭5
sen - si - tize the world.
Gtr. IV
8va
*slack
2½
dist. tone
w/wah as filter
trem. bar
slack
vib. w/bar
Gtrs. II & III
Rhy. Fig. 2
sl.
*Depress bar before striking note.
w/Rhy. Fig. 2 (7 times)
F♯5 E5 G5 B♭5 F♯5 E5 G5 B♭5
loco
*1
2
3½
H
trem. pick
*Pull bar up.
F♯5 E5 G5 B♭5 F♯5 E5 G5 B♭5
slack
sl.
trem. bar


F♯5
E5
G5
B♭5
A5
8va
loco
Gtr. IV
Gtrs. II & III
trem. pick
trem. bar
pick slide
P.M.
sl.


Gtr. III
⑥open
E
(Spoken:) Pessimistic dreams,
realistic screams.
1½
trem. bar
*1
8va
loco
trem. bar
pick slide
Gtr. II
*Pull bar up.
D.S. al Coda II
Crucify creation,
magnify damnation.
(cont. in Fill 1)
8va
15ma
sl.
**sl.
H
*With one of gtr.'s vol. knobs set to zero, flick toggle switch to "on" position in rhythm indicated.
**Slide w/edge of pick past end of fretboard and back down.




*Additional Lyrics*

3. Absolute reign, a malevolent mind.
   Conceptions so vile in this bottomless soul.
   Shooting up hate, nothing beats the rush.
   Total addicting, corrupt and profane.
   Force-fed lies in this chapel of lust.
   Dancing in blood, disciples enslaved.
   Putrefied walls adorned with your flesh
   Coating this shrine of the ungodly cross. *(To Chorus)*

4. Enter my mind, can you stop the rage?
   No one shall mourn or pity my grave.
   Fighting the world without remorse.
   Searching for blood to never grow old.
   Absolute reign, a malevolent mind.
   Conceptions so vile in this bottomless soul.
   Putrefied walls adorned with your flesh
   Coating this shrine of the ungodly cross. *(To Chorus)*

# DESIRE

Words by Tom Araya
Music by Jeff Hanneman




Half time feel
1st, 2nd Verses
N.C.
1. No one could ev - er
2. De - si - re, I would
Rhy. Fig. 3A (Gtr. III)
P.M.
P.M.
P.M.
Rhy. Fig. 3 (Gtr. II)
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
F5 C5 B5
doubt my rap - ture,
kill for you.
(end Rhy. Fig. 3A)
P.M.
P.M.
sl.
sl.
(end Rhy. Fig. 3)
P.M.
P.M.
P.M.
sl.
sl.
w/Rhy. Figs. 3 & 3A (both 3 times)
N.C.
as you too will soon dis -
Right or wrong, I'd do an - y -


F5 C5 B5 N.C.
Gtr. III substitute Rhy. Fill 2
cov - er. No one will ev - er
thing. True and pure the in -
(Resume Rhy. Fig. 3A)
F5 C5 B5 N.C.
cross my love. Dead - ly
ten - si - ty ev - 'ry -
Gtr. III substitute Rhy. Fill 3
(Resume Rhy. Fig. 3A)
(end half time feel)
F5 C5 B5
con - se - quence will rise a - bove.
time death is next to me.
2nd time Gtr. I substitute Rhy. Fig. 1
A5
Gtrs. II & III
sl.
Chorus
w/Rhy. Fig. 1 (3½ times)
A5 G♯5/A C5/A E♭5/A
Ly - ing all a - lone and dead,
Gtr. I
A5 G♯5/A C5/A E♭5/A A5 G♯5/A
vi - sions of e - rot - ic bliss. Feel your warmth from in - side
1.
w/Rhy. Fill 1
C5/A E♭5/A A5 G♯5/A C5/A E♭5/A
your skin, a fe - ver / pas - sion I can - not re - sist.
Rhy. Fill 2 (Gtr. III)
P.M.
Rhy. Fill 3 (Gtr. III)
P.M.


2.
w/Rhy. Fill 1
C5/A
E♭5/A
re - sist.
Rhy. Fig. 4
(Gtrs. II & III)
Guitar solo I
A5
G♯5
P.M.
Gtr. IV
sl.
1/2
w/wah as filter
B♭5/F
D♭5/A♭
(end Rhy. Fig. 4)
w/Rhy. Fig. 4 (5 times)
P
H


w/Rhy. Fig. 2 (2 times)
(cont. in notation)
Gtrs. II & III
(Gtr. IV out)
Gtr. V
Half time feel
Guitar solo II
trem. bar
*Pull bar up.
Rhy. Fig. 5 (Gtrs. II & III)
P.M.
vib. w/bar
semi.-harm.
(end Rhy. Fig. 5)


w/Rhy. Fig. 5
E5 E(♭5) F5 N.C.(E5) B♭5 E5 E(♭5) F5
8va loco
*vib. w/bar
trem. bar
vib. w/bar
trem. bar
slack
**1/2
*Extremely wide vib.
**Pull bar up.
N.C.(E5) B♭5
(end half time feel)
3rd Verse
w/Rhy. Fig. 5 (4 times)
E5 E(♭5) F5 N.C.(E5) B♭5
3. Anx - ious - ly feel - ing
8va
Full
sl.
(Gtr. V out)
— gro - tesque,
up a - gainst your flesh.
For - bid - den fan - ta - sies,
un - con - trol - la - ble heat.


A5 G♯5 B♭5/F D♭5/A♭
Gtr. I
(Gtr. I out)
Gtrs. II & III
(Gtr. II cont. in slashes)
sl.
*Played by Gtr. II only; Gtr. III tacet
Gtr. II
Gtr. III
Gtr. III tacet
Chorus
w/Rhy. Fig. 1 (4 times)
A5 G♯5/A C5/A E♭5/A
Find your-self all a-lone and dead, vi-sions of cor-rod-ing bliss.
Feel the warmth from in-side your skin, a sen-sa-tion I can-not re-sist.
A5 B♭5/A
Gtrs. II & III
let ring

# IN THE NAME OF GOD

Words and Music by
Kerry King



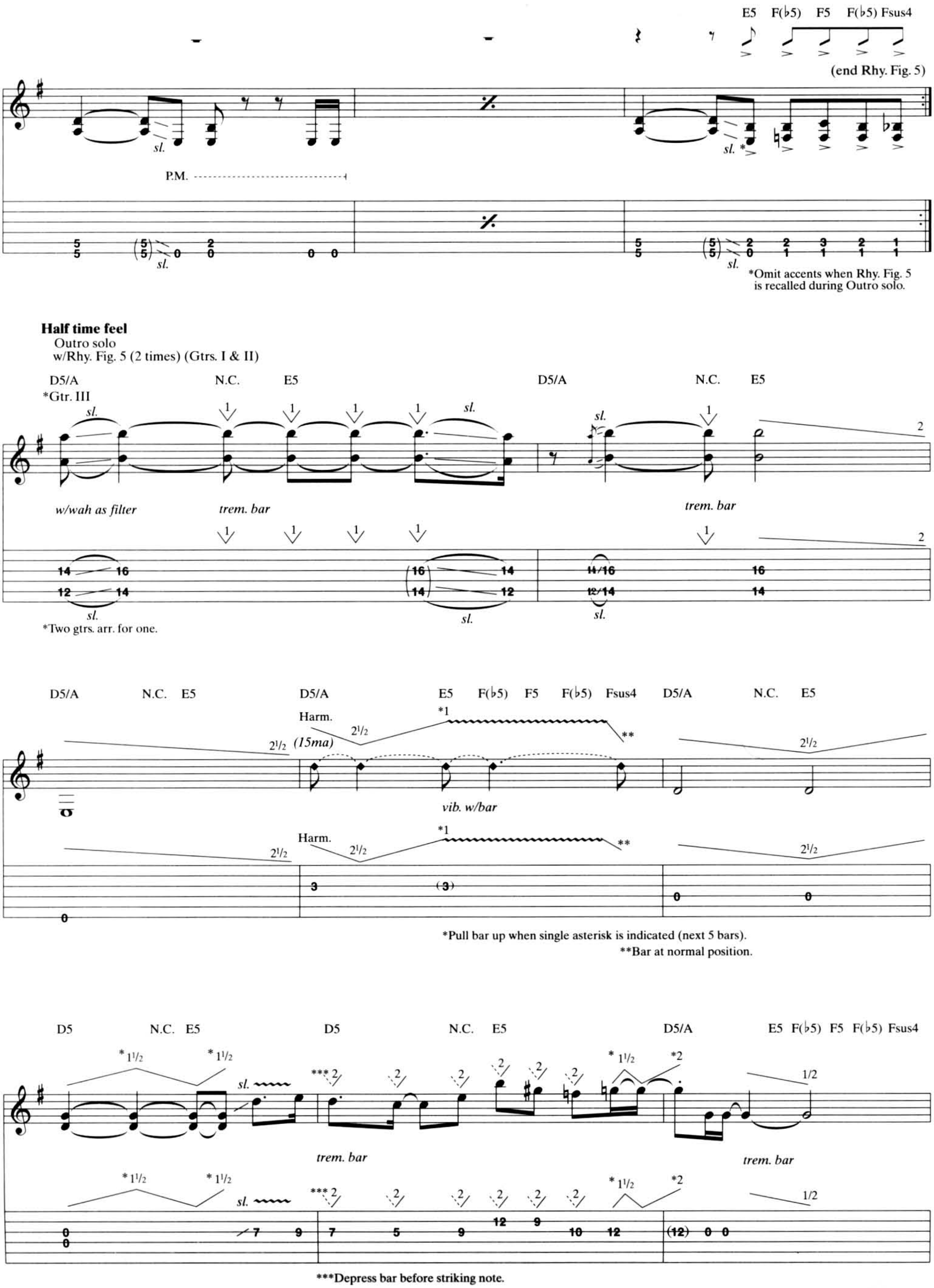

w/Rhy. Fig. 1
Gtr. I
Sat - u - rate you, in - fest you, be - tray you.
Mas - ti - cate you, in - jest you, be - come you.
Stim - u - late you, so eager for my lies, for my
De - fense - less, I fill your emp - ti - ness with my
Chorus
Rhy. Fig. 2
(end Rhy. Fig. 2)
lies,
lies,
lies,
w/Rhy. Fig. 2
lies in the name of God!
To Coda
Guitar solo
Rhy. Fig. 3 (Gtr. I)
P.M.
Gtr. II
dist. tone
w/wah as filter
Gtr. III
dist. tone
w/wah as filter


G5 E5
Ab5
F5
(end Rhy. Fig. 3)
w/Rhy. Fig. 3
G5 E5
sl.
trem. pick
D.S. al Coda
G5 E5
G5 E5
Ab5
F5
8va
(cont. in Fill 1)
Coda
1.2.3.
4.
(end half time feel)
N.C.
Gtr. I
E5 F5
(cont. in slashes)
P.M.




*Omit on repeat.


1.
2.
G5 E5 F♯5 G5 E5 F5 F♯5 F5
E5 F5 F♯5 F5
An - ti - christ is the name of God!
name of God!
N.C.
(Sing 1st time only)
Gtr. I
1.
2.
Slower ♩ = 116
D5/A
Gtr. I
sl.
G♯5
An - ti - christ is the name of God!
(Sing 1st time only)
(cont. in slashes)
Rhy. Fig. 5 (*Gtr. II)
sl.
P.M.
*Wah off


E5 F(♭5) F5 F(♭5) Fsus4
(end Rhy. Fig. 5)
sl.
P.M.
*Omit accents when Rhy. Fig. 5 is recalled during Outro solo.
Half time feel
Outro solo
w/Rhy. Fig. 5 (2 times) (Gtrs. I & II)
D5/A
N.C.
E5
*Gtr. III
w/wah as filter
trem. bar
*Two gtrs. arr. for one.
Harm.
(15ma)
vib. w/bar
*Pull bar up when single asterisk is indicated (next 5 bars).
**Bar at normal position.
D5
***Depress bar before striking note.


w/Rhy. Fig. 6 (2 times)
D5/A N.C. E(♭5) D5/A N.C. E(♭5) D5/A N.C. E(♭5)
A.H. (15ma)
8va
Full
1
1 1/2
loco
trem. bar
A.H.
A.H. pitches: F
A
D
E5 F(♭5) F5 F(♭5) Fsus4
sl.
Rhy. Fig. 6 (Gtrs. I & II)
P.M.
*Include accents 2nd time only.

# SCRUM

Words by Kerry King
Music by Jeff Hanneman




Guitar solo I
w/Rhy. Fig. 1 (2½ times)
N.C.(E5)
da - tion!
Gtr. III
Harm.
sl.
A.H.
Full
dist. tone
w/wah as filter
A.H. pitch: B
(end half time feel)
Gtrs. I & II
P.M.
(cont. in Fill 1)
trem. bar
semi-harm.
vib. w/bar
*Depress bar before striking note.
Slower ♩ = 96
Straight eighths feel
w/Fill 1
F♯5
Gtr. IV
dist. tone
Fill 1 (Gtr. III)
(Gtr. III out)
trem. bar


pick slide
steady gliss.
Faster ♩ = 220
G5
P.M.
A♭5
F5
G5
Rhy. Fig. 3
P
Double time feel
1st Verse
sl.
Full con - tact,
(end Rhy. Fig. 3)
(Gtr. IV out)



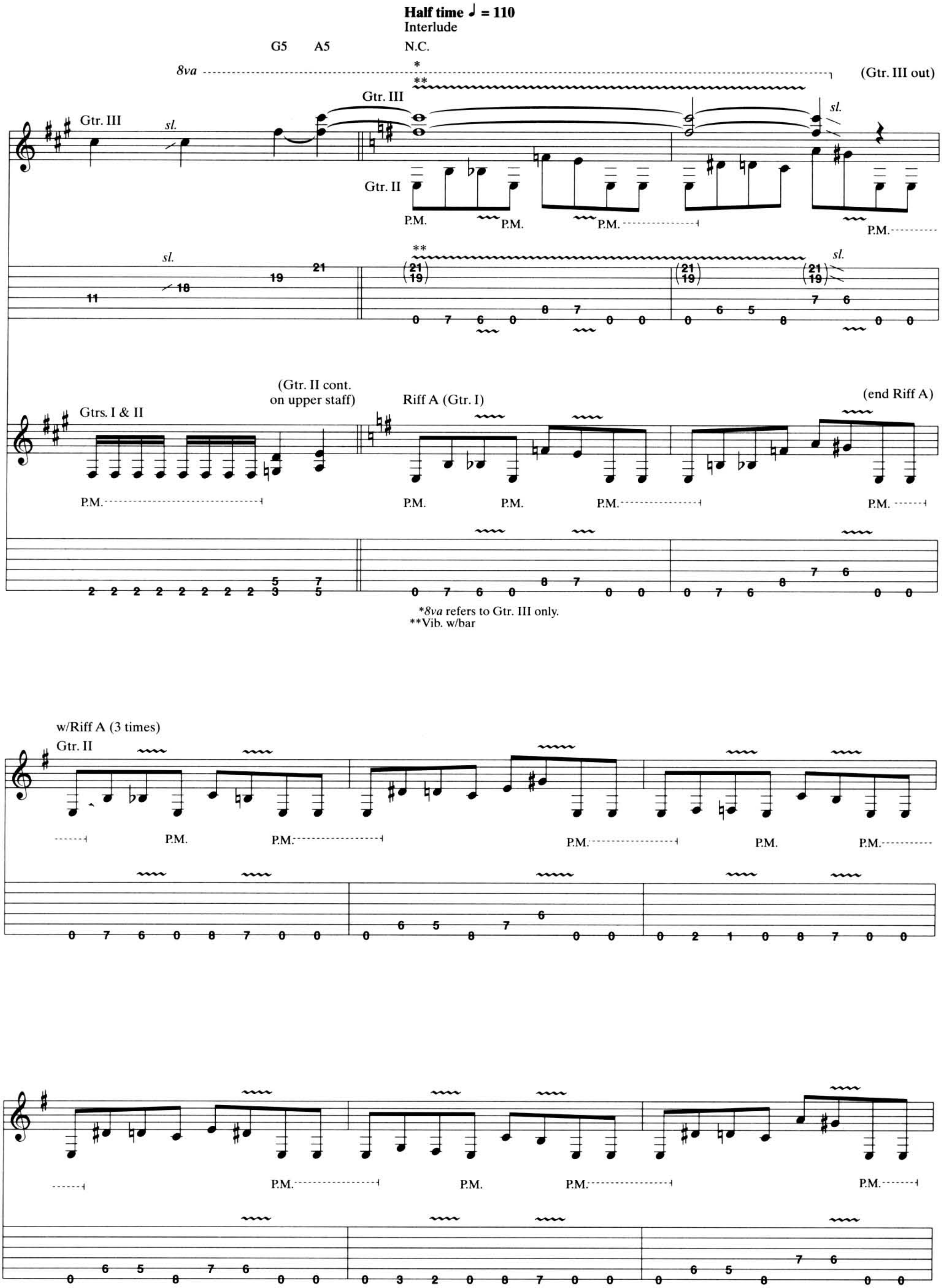
Ab5 F5
why I live and breathe, side - step - ping all the hu - man de - bris.
(end double time feel)
(cont. in notation)
G5 Ab5 F5
Head - strong, I know that I'll pre - vail. Face down in my a - re - na, you will fail.
Chorus
E5 F5/E
Head to head, eye to eye,
Rhy. Fig. 4 (Gtrs. I & II)
P.M.
G♯5/E G5/E
hu - man pile of prov - en pride.
(end Rhy. Fig. 4)
P.M.
w/Rhy. Fig. 4
E5 F5/E G♯5/E G5/E
Rip - ping flesh, spit - ting teeth, sac - ri - fice for vic - to - ry.



E5 A5/E G♯5/E G5/E
Base - line, goal line,
Gtrs. I & II
P.M.
E5 D♯5/E F♯5/E B♭5/E
o - ver - time, kill - ing time!
(cont. in slashes)
(Gtr. IV out)
(cont. in notation)
*w/Rhy. Fig. 3 (Gtr. IV)
G5 A♭5 F5
Gtrs. I & II
Re -
*w/phase shifter
Double time feel
2nd Verse
G5 D♭5/G E♭5/G F♯5/G
lent - less broth - er - hood of dis - ci - pline,
Gtrs. I & II
P.M.


N.C.
D♭5/G
G5
B5/G
cen - tu - ries of tra - di - tion is to win.
P.M.
N.C.
D♭5/G
E♭5/G
F♯5/G
Head - first in - to bat - tle, feel the rush.
P.M.
N.C.
D♭5/G
G5
A♭5
F5
Liv - ing on a - dren - a - line, your try is crushed.
P.M.


Guitar solo II
N.C.(F♯5)
*Gtr. III
8va
(G5)
(E5)
Rhy. Fig. 5 (Gtrs. I & II)
(end Rhy. Fig. 5)
P.M.
*Wah off
w/Rhy. Fig. 5 (2½ times)
(F♯5)
8va
(G5)
(E5)
(F♯5)
8va
loco
(G5)
(E5)
(F♯5)
sl.
P.M.
vib. w/bar
sl.
sl.



Half time ♩ = 110
Interlude
G5 A5 N.C.
8va
(Gtr. III out)
Gtr. III
sl.
Gtr. II
P.M.
Gtrs. I & II
(Gtr. II cont. on upper staff)
Riff A (Gtr. I)
(end Riff A)
*8va refers to Gtr. III only.
**Vib. w/bar
w/Riff A (3 times)


No blood, no glo - ry!
All pain and fu - ry!
Gtrs. I & II
Gtr. II
Gtr. I
P.M.
*P.M.
sl.
*P.M. refers to both gtrs.
Tempo III ♩ = 220
Chorus
w/Rhy. Fig. 4 (2 times)
E5
F5/E
G♯5/E
G5/E
Head to head, eye to eye, hu - man pile of prov - en pride.
Rip - ping flesh, spit - ting teeth, sac - ri - fice for vic - to - ry.
B5/E
B♭5/E
A5/E
Base - line, goal line,
F♯5/E
C5/E
o - ver - time, kill - ing time!

# SCREAMING FROM THE SKY

Words by Tom Araya, Jeff Hanneman and Kerry King
Music by Jeff Hanneman




E5 F5 E5 N.C. E5 F5 E5 N.C.
Riff B
sl.
P.M.
E5
1st, 2nd Verses
w/Rhy. Fig. 1 (1¾ times)
E5 F5 E5 N.C. E5 F5 E5 F(♭5) N.C.
1. I stalk close in from a - bove, si - lent wings will test your
2. I live to de - stroy be - low, hunt - ed vic - tims are un -
Gtr. II
1/2
(Gtr. II out)


E5 F5 E5 N.C. E5 F5 E5 F5 E5 E(♭5)
faith. Death will nev - er hear me pass. Launch at - tack, you're too late.
seen. Fly - ing wrath, a for - tress hell, war ma - chine to kill all.
E5 F5 E5 N.C. E5 F5 E5 F(♭5) N.C.
I hear flak in - side my head. Deaf - 'ning thun - der, cit - ies
I leave car - nage in my wake. Chok - ing, bleed - ing for your
E5 F5 E5 N.C. E5 F5 E5 F5 E5 E(♭5)
burn. Car - pet - bomb - ing, laid to waste, throwned in - side a death mask.
life. Face - less prey has been e - rased. Si - lence reigns, you're dead now.
Gtr. I
P.M.
Chorus
N.C. E5 F5 E5 N.C.
Ho - ly cross em - bed - ded in your tomb.
sl.
P.M.




*Two gtrs. arr. for one (next 4 bars only).


(cont. on lower staff)
⑥4fr.
G♯
P.M.
A.H.
(15ma)
sl.
A.H.
A.H. pitch: C♯
sl.
Guitar solo
N.C.
Gtr. II
Gtr. I
P.M.
sl.
sl.
sl.
sl.



sl.
trem. pick
Bridge
B5/F♯
F5
N.C.
Lis - ten to the rhy - thm of a dead man walk - ing.
Si - lent is the heart - beat of the pred - a - tor stalk - ing.
(Gtr. II out)
P.M.


B5/F♯ F5 N.C.
Hear the sound of air, feel the warmth, touch your neck. Re -
Gtr. I
P.M.
F♯5 N.C. G5 B♭5
al - i - ty is not fair, no time to sec - ond guess.
H
*P.M. P.M. P.M. P.M. P.M. P.M. P.M.
let ring let ring let ring let ring let ring let ring
*For next 8 bars only, all P.M.'s are slight.
N.C. G5 F5
Hear the dis - tant ring - ing of the blade as it cuts your neck.
H P.M. P.M. P.M. P.M. P.M. P.M. P.M.
sim.


F#5 N.C. G5 B♭5
Si-lent is the cry-ly-ing on your mat-tress of blood,
P.M. P.M. P.M. P.M. P.M. P.M. P.M.
N.C.
an eas-y mark to a vet-er-an of ex-e-
H P.M. P.M. P.M. P.M.
H
G5 F5 N.C. E5
Gtr. I
cu-tion.
(cont. in slashes)
Gtr. II
P.M. P.M. P.M. P.M.


P.M.
sl.
w/Rhy. Fig. 2
w/Rhy. Fig. 2A
E5 F5 E5 N.C. E5 F5 E5 N.C.
3rd Verse/Outro
w/Rhy. Fig. 2A (6 times) and Riff A
w/Riff B (5 times)
3. I walk step by step with death, where all blud - geoned bod - ies
lie. You will see my face of rage cut your heart out of your
chest, leave im - paled the con - sum - ma - tion of man - kind!

# POINT

Words by Kerry King
Music by Jeff Hanneman



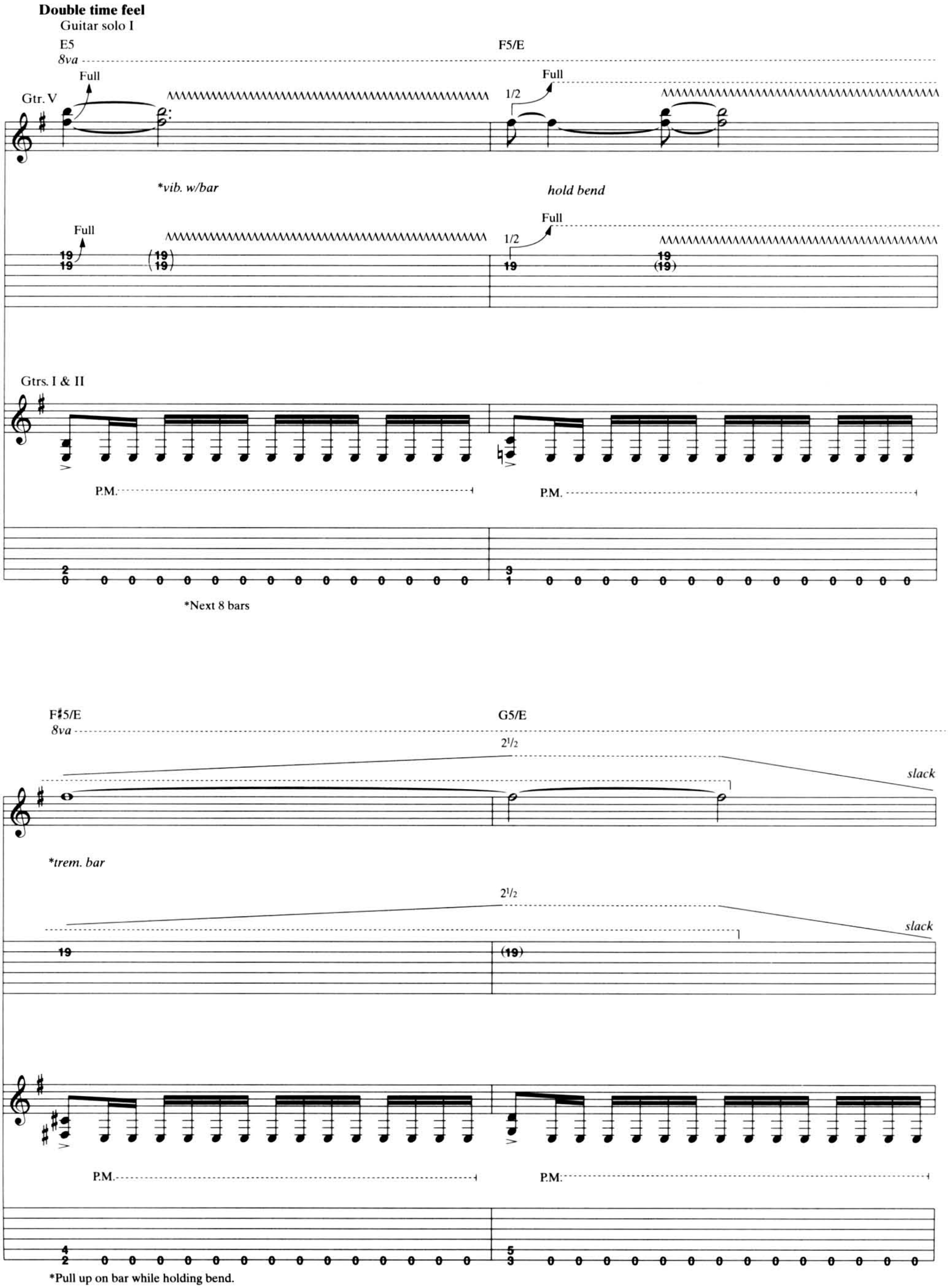


F♯5
E5
F5
A♭5
G5
(end Rhy. Fig. 1)
N.C.
Harm.
slack
(Gtr. III out)
E5
A5/E
Gtr. IV
trem. bar
Harm.
slack
P.M.
Gtr. I
Gtr. II
Gtrs. I & II
D♯5/E
G♯5
F5
N.C.
E5
D♯5/E
G♯5
F5
E5
N.C.
A5/E



D♯5/E
G♯5
E5
N.C.
D♯5/E
A5
G♯5
F5
(Gtr. IV out)
P.M.
N.C.
Gtrs. I & II
A5/E
D♯5/E
G♯5
F5
N.C.
E5
D♯5/E
G♯5
F5
E5
N.C.
A5/E
D♯5/E
G♯5
E5
N.C.
E5
B♭5
G5
F♯5
(cont. in slashes)


E5
Gtrs. I & II
(Gtrs. I & II out)
F♯5/E
G5/E
I'm the one that brings you war.
Gtr. IV
P.M.
E5
F5/E
Gtrs. I & II
⑥17fr.
A
sl.
In - fil - trate un - guard - ed shores.
(Gtr. IV out)
E5
F5/E
F♯5/E
G5/E
Mas - ter of af - flict - ing pain.
Rhy. Fig. 2 (Gtrs. I & II)
(end Rhy. Fig. 2)
(end half time feel)
E5
F5/E
A♭5
N.C.
A♭5 G5
Point is where all die!


Double time feel
Guitar solo I
E5
F5/E
8va
Full
1/2
Gtr. V
*vib. w/bar
hold bend
19
(19)
Gtrs. I & II
P.M.
*Next 8 bars
F♯5/E
G5/E
2½
slack
*trem. bar
*Pull up on bar while holding bend.


E5
F5/E
8va
sl.
*trem pick
steady gliss.
P.M.
*Trem. pick and slide simultaneously.
F♯5/E
A♭5
G5
F5
(Gtr. III out)
Full
Rhy. Fill 1
w/Rhy. Fig. 2 (3½ times)
E5
F5/E
F♯5/E
G5/E
I'm the one to taste your blood. Trash - ing through the
I'm the one to taste your death. Bask - ing in your



F♯5/E G5/E E5 F5/E F♯5/E G5/E
crim - son mud. Mes - sen - ger of all de - mise.
dy - ing breath. Mes - sen - ger of all de - mise.
E5 F5/E
w/Rhy. Fill 1
A♭5 G5 F5
Point is where I reign!
Point is where all die!
N.C. B♭5
Pierc - ing, im - pal - ing. No
Rhy. Fig. 3 (Gtrs. I & II)
P.M.
N.C. F5
judg - ment, just pun - ish - ment.
(end Rhy. Fig. 3)
P.M.
*w/Rhy. Fig. 3
N.C. B♭5 N.C.
Dis - cre - ate, an - ni - hi - late, as - sault with no re - gret.
*2nd time, play 1st 3 bars only.
1.
(end double time feel)
F5
2.
F♯5 B♭5 A5
Gtrs. I & II
(end double time feel)


Play 3 times
(cont. in notation)
B♭5
Rhy. Fig. 4 (Gtr. IV)
(end Rhy. Fig. 4)
P.M.
N.C.
B♭5
N.C.
Rhy. Fill 2 (Gtrs. I & II)
Gtr. I
(end Rhy. Fill 2)
P.M.
Gtr. II
Half time feel
E5
N.C.
(E5)
Born to kill, sweep and clear.
Pure de - struc - tion has be - gun.
Rhy. Fig. 5 (Gtrs. I & II)
P.M.
P.M.
F♯5
G5
N.C.(E5)
G5
F5
Star - ing down the face of fear.
Fear - less - ly the bat - tle's won.
(end Rhy. Fig. 5)
P.M.


w/Rhy. Fig. 5 (3 times)
E5 N.C. (E5)
Shrap - nel flies, de - hu - man - ize.
Spread ex - tinc - tion through the dawn.
F♯5 G5 N.C.(E5) G5 F5
Flesh and blood will fer - til - ize.
Sig - na - ture of wrath is spawned.
E5 N.C. (E5)
Emp - ty all the mag - a - zines,
Min - is - ter of death un - leashed. My
F♯5 G5 N.C.(E5) G5 F5 E5
le - thal spray from M - six - teens. Pace the march and
lust for war will nev - er cease. With no re - morse, I
(end half time feel)
N.C. (E5) F♯5 G5 N.C.(E5) G5 F5
sing the song, right the fuck where I be - long.
watch you die. Bod - y count's the bot - tom line.
w/Rhy. Fig. 4 (3 times) (Gtrs. I & II)
N.C. B♭5
Stained in blood. No fear, no sound.
Crash - ing, slash - ing till the end.
N.C. B♭5
Pen - e - trate your ho - ly ground.
Your fi - nal pulse has just been spent.
N.C. B♭5
Leave you where your com - rades lie.
Leave you where your com - rades lie.
w/Rhy. Fill 2
N.C. B♭5
1. N.C.
2. N.C.
Point is where all die! where all fuck - ing
Point is


Half time feel
Guitar solo II
w/Rhy. Fig. 1 (3¾ times)
E5
F5
A♭5
G5
die!
Gtr. III
trem. pick
w/wah as filter
F♯5
trem. pick
Harm.
(8va)
trem. bar
4½
6
Full
8va
1½
sl.
loco


(end half time feel)
A♭5
G5
F♯5
Gtrs. I & II
E
w/Rhy. Fig. 4 (4 times) (Gtrs. I & II)
N.C.
B♭5
Crash - ing, slash - ing till the end.
Your fi - nal pulse has just been spent.
Leave you where your com - rades lie.
w/Rhy. Fill 2
Stained in blood. No fear, no pain, no life!
Faster ♩ = 220
Double time feel
Guitar solo III
w/Rhy. Fig. 6
N.C.(G5)
Gtr. V
trem. bar
P.M.
Rhy. Fig. 6 (Gtrs. I & II)
1.2.3.
4.
trem. pick



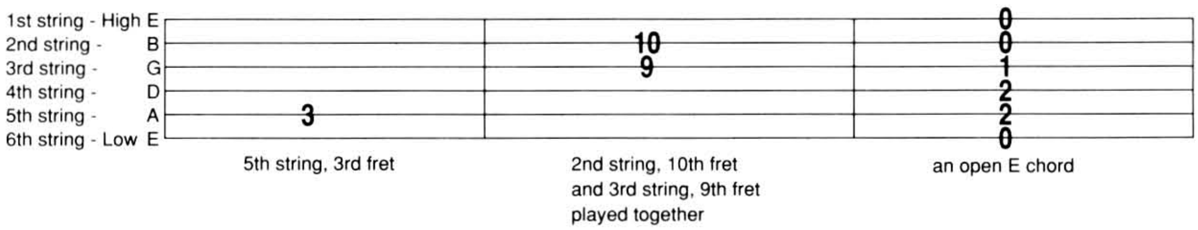
(B♭5)
(F♯5)
(G5)
vib. w/bar
trem. bar
sl.
P
P.M.
8va
loco
Full


(B♭5)
8va
(F♯5)
loco
trem. bar
E5
G5
F♯5
F5
Cloud - ed skies rain on - ly death.
*Gtrs. I & II
trem. pick
*Gtr. I plays 6th stg. only (next 8 bars).
Si - lence all op - pos - ing threats.
Quench the hun - ger of my gun. Ex -
Gtr. II
Gtr. I


(end double time feel)
E5 G5 F♯5 F5
plod - ing cit - ies o - ver - run.
w/Rhy. Fig. 2 (3½ times)
E5 F5/E F♯5/E G5/E
I'm the one to taste your death.
E5 F5/E F♯5/E G5/E
Bask - ing in your dy - ing breath.
E5 F5/E F♯5/E G5/E E5 F5/E
Mes - sen - ger of all de - mise. Point is where all
Freely
A tempo
A♭5 G5 F5 F♯5 N.C. B♭5 N.C. B♭5 A5
die!
Gtrs. I & II
P.M.
P.M.
sl.
sl.

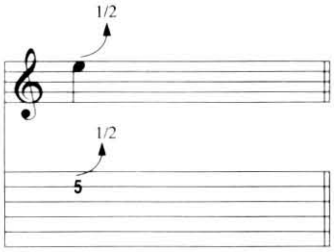
# • Tablature Explanation/Notation Legend •

TABLATURE: A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and the fret of any note can be indicated. For example:

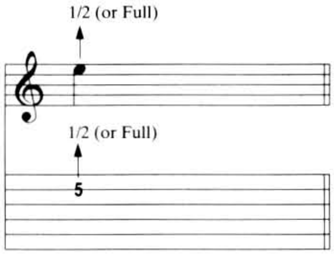



## Definitions for Special Guitar Notation

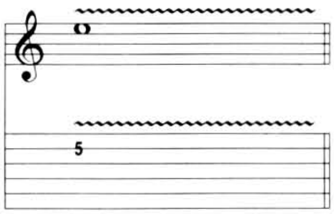
**BEND:** Strike the note and bend up a half step (one fret).



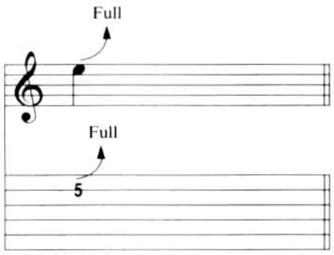

**PRE-BEND:** Bend the note up a half (or whole) step, then strike it.



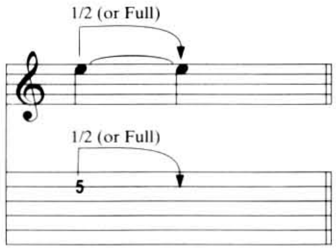

**VIBRATO:** Vibrate the note by rapidly bending and releasing the string with a left-hand finger.



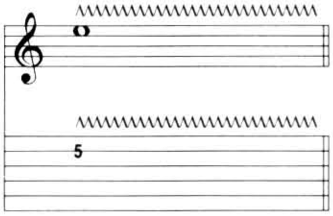

**BEND:** Strike the note and bend up a whole step (two frets).



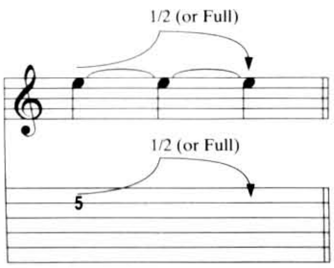

**PRE-BEND AND RELEASE:** Bend the note up a half (or whole) step, strike it and release the bend back to the original note.



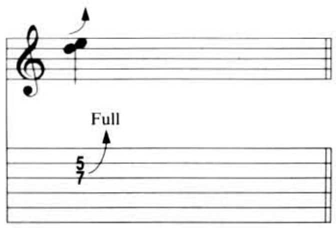

**WIDE OR EXAGGERATED VIBRATO:** Vibrate the pitch to a greater degree with a left-hand finger or the tremolo bar.



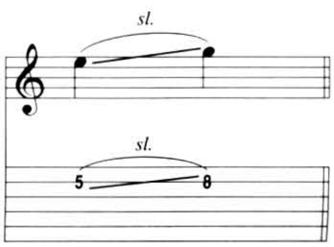

**BEND AND RELEASE:** Strike the note and bend up a half (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



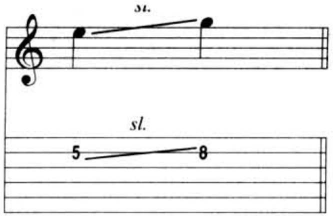

**UNISON BEND:** Strike the two notes simultaneously and bend the lower note to the pitch of the higher.



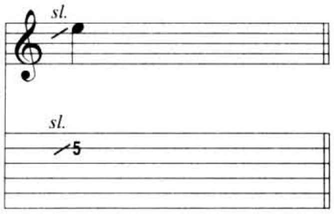

**SLIDE:** Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.



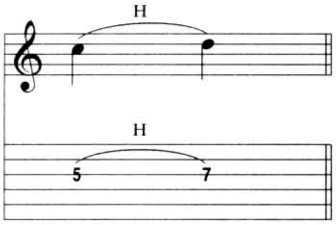
**SLIDE:** Same as above, except the second note is struck.



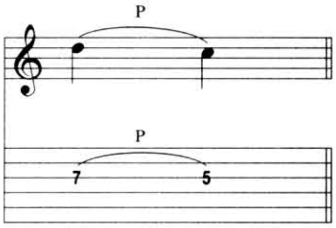

**SLIDE:** Slide up to the note indicated from a few frets below.



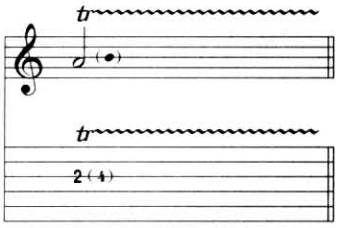

**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



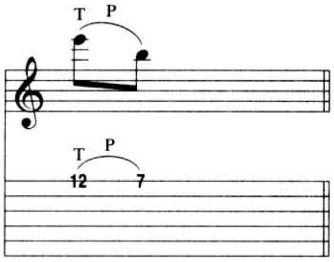

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



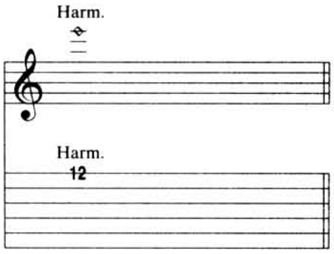

**TRILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



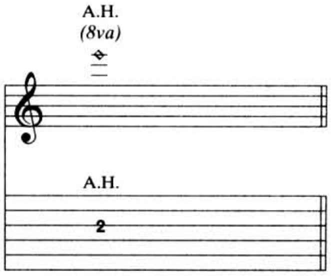

**TAPPING:** Hammer ( tap ) the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.




**NATURAL HARMONIC:** With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.

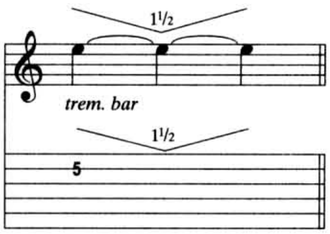



**ARTIFICIAL HARMONIC:** Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.

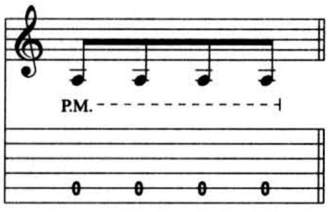



A.H. pitch: E

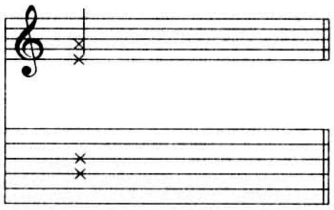
**TREMOLO BAR:** Drop the note by the number of steps indicated, then return to original pitch.



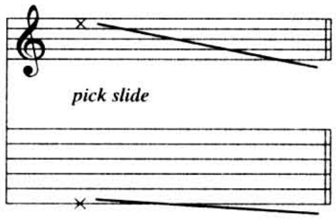

**PALM MUTE:** With the right hand, partially mute the note by lightly touching the string just before the bridge.



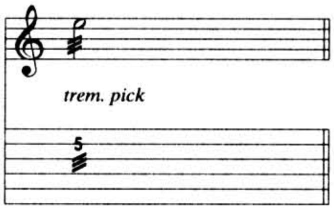

**MUFFLED STRINGS:** Lay the left hand across the strings without depressing them to the fretboard; strike the strings with the right hand, producing a percussive sound.



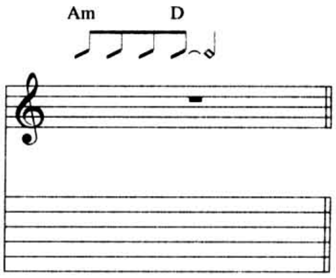
**PICK SLIDE:** Rub the pick edge down the length of the string to produce a scratchy sound.




**TREMOLO PICKING:** Pick the note as rapidly and continuously as possible.

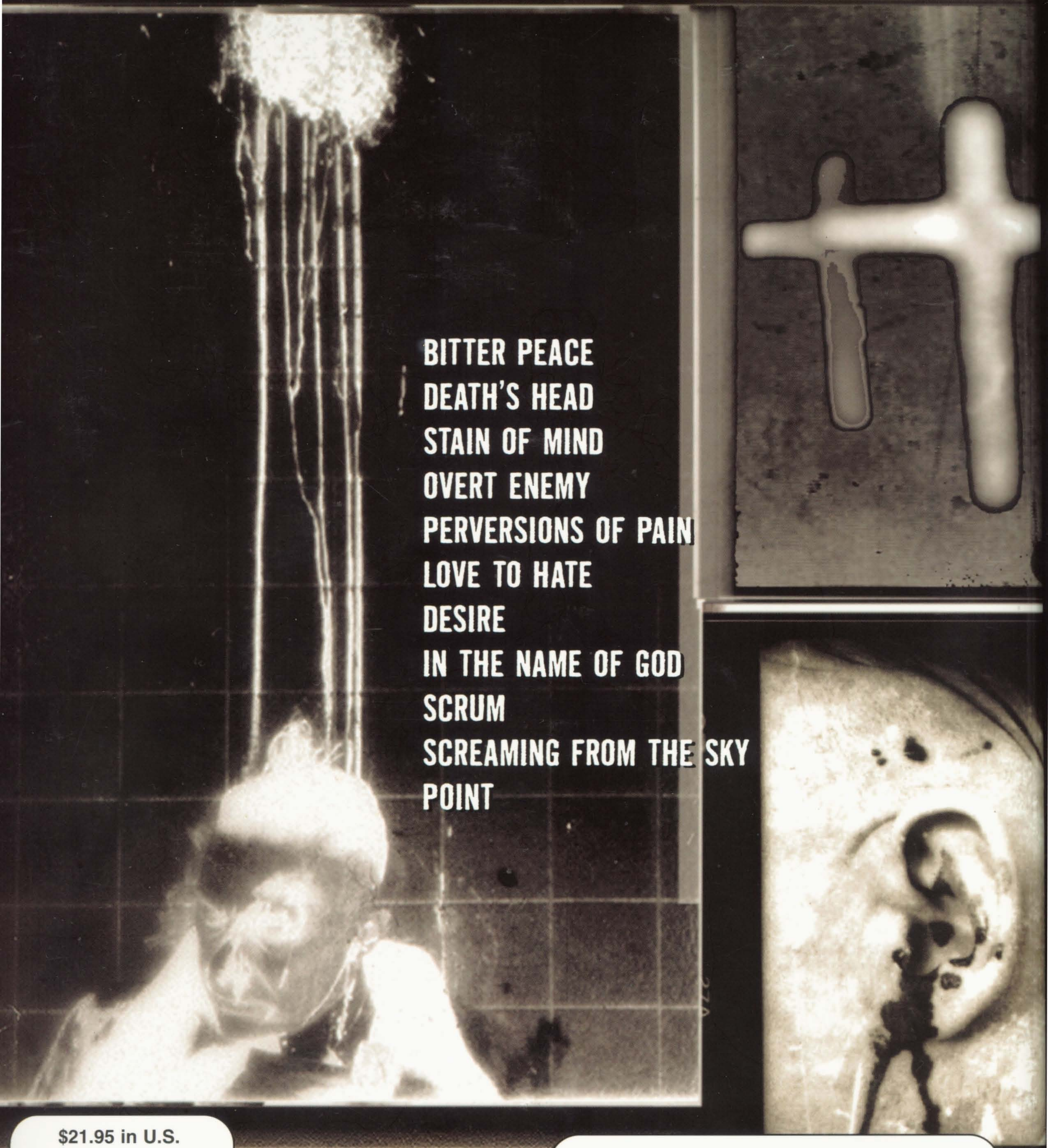



**RHYTHM SLASHES:** Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.




**SINGLE-NOTE RHYTHM SLASHES:** The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.





BITTER PEACE
DEATH'S HEAD
STAIN OF MIND
OVERT ENEMY
PERVERSIONS OF PAIN
LOVE TO HATE
DESIRE
IN THE NAME OF GOD
SCRUM
SCREAMING FROM THE SKY
POINT

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